PRICE 10 CENTS SEPTEMBER 14, 1918

DRAMATIC MIRROR

MARY PICKFORD
Star in Artcraft Pictures

CHICAGO CONVENTION REPORTED IN FULL

Here's the Way to Advertise "The Success Series"

Up in the Attic On a Rainy Afternoon

REMEMBER those days? When you used to climb the stairs and rummage for magazines and books among the old furniture and the empty boxes that grandmother wouldn't *think* of throwing away, for they might come in handy some day.

Great times, weren't they?

You dug up some bully stories—only a year or so old—and they beat anything you had read in a long time. You went up right after dinner—you had it at noon, remember?—and it didn't seem but a minute before Mother was calling you to supper.

Those were the happy days!

How'd you like to do that again?

You can! Once a week. In our theatre.

The Famous Players-Lasky Corporation has gone into its vaults and has brought out the very best of the motion pictures produced in the last few years.

They've polished up these pictures until they're even better than they were when they were first shown. And we're going to show them once a week!

One night a week you'll have all the joy of discovering a bully picture you've never seen—just as you used to find a bully story you'd never read.

They're all Paramount Pictures and all masterpieces—motion pictures that you've often wished you'd seen. Here's your opportunity. Don't let it get away.

The first five we will show will be:

Mary Pickford in "The Eagle's Mate" **Marguerite Clark in "Wildflower"**

All Star Cast in "The Girl of the Golden West"

Pauline Frederick in "Zaza" **Geraldine Farrar in "Carmen"**

Paramount Theatre

"I Am Against the Postal 'Zone' Law"

Ambassador Gerard Denounces It Because It Would Help German Propaganda

Our postage on magazines is FOUR times the Canada rate. Our Congress has increased magazine postage by 50 to 900 per cent through a "zone" system — and during the greatest crisis this nation has ever faced.

Canada has raised postal rates during the war on every class except newspapers and magazines. Canada recognized the vital need of widespread reading to help win the war.

Our Congress has passed a law to throttle reading during the war and after it by this postal "zone" system and a 50 to 900 per cent postage increase! Demand its repeal—at once.

Photo Copyright by Underwood & Underwood

AMBASSADOR JAMES W. GERARD

Restrict periodical reading and you aid German propaganda — read Ambassador Gerard's condemnation of this same postal "zone" law.

Oppose this law. Write to your Senators and Congressmen against this disastrous postal "zone" law—and demand its repeal.

Get your friends and family to write. Circulate a petition demanding its repeal.

Read Ambassador Gerard's word once again. Enroll to fight this disastrous postal "zone" law and if you will help, you have helped — by discussion, by letters to Congress, by petition —send your name at once, on this coupon to CHARLES JOHNSON POST, 200 Fifth Avenue, New York City.

Ambassador Gerard Said:

"**Now we have to meet this German Propaganda.** The war is not going to last forever—and you have seen what German Propaganda has done in Russia. These are grave dangers, and they only go to show what can happen in a country like Russia.

"**Fortunately, they cannot propaganda** this country as they can Russia, because we have great publications that go all over the country and have unified the whole country and the whole continent. **That is why I am against the postal zone law passed in the last Congress** putting an extra tax on papers sent from the cities where published.

"They forget that, whether these publications go from Philadelphia, from San Francisco, or from Chicago, it is the exchange of these papers from and to all parts of the country that makes one universal, united America.

"They unify the sentiment, and that is worth far more in this war than the small amount of extra postage which the Government will obtain."

DRAMATIC MIRROR

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Motion Picture Trade Directory Can Do Three Things For You

ONE—Place your proposition before everyone in any way connected with the Motion Picture Industry and keep it there for at least three months.

TWO—Supply you with a complete list, giving name, address, seating capacity and whether or not drama and vaudeville are run in addition to pictures of every theater in the country—and keep it up to date with monthly supplements.

THREE—Send you daily reports, giving the names and addresses of those in the market for your goods.

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Also publishers of Dramatic Mirror

BRYANT WASHBURN-
PARAMOUNT ARTCRAFT

Gladys Leslie can pause dramatically with a pen as well as a minister of war. "A Nymph of the Foothills" (Vitagraph)

American troops sharing rations with German prisoners in "America's Answer"

A maid, a rose and a mandolin express joys of summer. The maid is Doris Kenyon, who heads her own company, De Luxe Pictures, Inc.

Geraldine Farrar strikes a maternal pose in "The Turn of the Wheel" (Goldwyn)

Cutting the line of communication in "His Wife's Friend" (Sennett-Paramount)

Houdini in a scene from his big serial for Rolfe Productions, Inc.

Emmy Wehlen in "His Bonded Wife" (Metro) is an alluring adornment for any beach

Louise Glaum in "A Law Unto Herself" (Paralta) pays a tribute to the fast-disappearing brewer

Norma Talmadge as San San, in "A Tale of the Forbidden City" (Select) and five Chinese assistants

DRAMATIC MIRROR
OF MOTION PICTURES AND THE STAGE
FOUNDED A.D. 1879

THE TICKET TAX FROM TWO ANGLES

By BURNS MANTLE

With a Suggested Compromise on Proposed Addition That Would Boom the Sale of Thrift Stamps

HE WAS a producer of plays, a manager of shows, an owner of theaters. He arose in his place at the table as the chairman of the committee finished his few words of introduction.

"Gentlemen," he began, "the men for whom I speak have been called the greatest optimists in the world. They not only see the silver lining in the clouds, they create it. And given half a chance they collect it and cash it.

"You may tax them or not, you may speak them fair or foul, you may give them a chance for their white alley or you may frame the rules against them, and still you will find them *there*, protesting volubly, in all probability, but still *there*.

"And so in this crisis, as in every other crisis they have been called upon to face, they come to you and frankly lay their cards face up. They do not believe a 20 per cent tax on theater tickets is a wise tax, not because it is excessive or out of proportion to the tax assessed against other industries, but because it seems certain to defeat the very object for which it is to be created, i. e., the collection of a great sum of money to be added to the war-time revenues of the nation.

. . .

"GENTLEMEN, if you look upon the theater owner and play producer simply as business men, as directors of profit-making enterprises and nothing more, you do them a grave injustice and belittle your own intelligence.

"They are, in this matter of mobilizing the resources of a nation, your greatest aides, the super-ballyhoos of Uncle Sam's biggest show. They call the people together, they furnish the attractions that bring them together in great crowds all over the country, and thus they present the most perfect of opportunities for the intensive labors of your four-minute orators. In their theaters, as a direct result of this co-operation, millions and millions of dollars have been won to the cause that otherwise would probably have remained in the banks.

"They also provide entertainment that, while it is serving to buoy the spirits and strengthen the morale of the people, also, by reason of the 10 per cent tax already placed against theater receipts, makes possible the collection of a vast sum that most assuredly would not otherwise be lured from the savings banks and the opera-length safety deposit vaults of the great middle class.

. . .

"THE attitude of an amusement-seeking public is sensitively adjusted. We do not pretend to believe, nor have we any intention of trying to convince you that we do believe, that all theatergoing will stop because of this added impost. We know the American people, we know that, nervously-organized as they are, they must and will be entertained. But we also know from experience that whenever any new scheme of economy is put before them their first thought is to deny themselves the amusements that have been their greatest source of pleasure, thus the more strongly to emphasize their spirit of personal sacrifice. And, arguing from this knowledge, we feel it would be a great mistake to do anything that would force this great, generous, patriotic crowd to closet itself with Old Doctor Gloom in place of keeping in touch with that other wonderful crowd of optimists that is always on its toes cheering for the victory that is sure to come.

"For those who have given of their time and their energy, their talents, their funds, and, above all, of their boundless enthusiasm, I will say nothing. You know what they have done. That is all. Thank you."

. . .

THE speaker sat down. The applause that rewarded him was better than perfunctory; it was short, sharp and sincere. The chairman arose.

"Mr. Manager," said he, "on behalf of this committee I want to thank you and, through you, the managers and producers of America. In assessing a tax of 2 cents against every 10 cents spent for amusement, if that is the action decided upon by this body, the committee feels that it is not taking a high-handed action, but a fair action. It feels that you are mistaken in assuming that it will drive patrons away from your theaters. It may drive them from the expensive seats into those that are cheaper, which should re-establish the popularity of your balconies and galleries, but we feel that you will find those who can afford the better priced seats are also able to afford, and will gracefully accept, the added tax. In this connection I beg to call your attention to the reports this committee has received of the recent raising of the prices of better seats by the Chicago theater managers, first from $2 to $2.50 and then from $2.50 to $3.

. . .

"WE have a supreme faith in the intelligent support of the people of this country, Mr. Manager. They realize that the tax on amusements is placed there to help win the war, not to discourage playgoing, and that every time they pay it they are helping that much more. Even with the added expense you fear they will resent they will still be paying but a little more for theater tickets than the "ten and six" their English allies have paid in peace times.

"In any event, we want you to know that we are all working to a common end; that the moment of our supreme effort is at hand and that we are counting on you and every one of you to co-operate with us to the fullest."

. . .

THE committee arose as the manager bowed his way out. When he had gone the chairman turned to his associates and said:

"There is a way we might fix this thing. We might make that theater tax 10 per cent up to $1 and 25 per cent on all tickets costing $1 or more and make it payable through the purchase of war savings stamps. There's an idea. Think it over. Ten o'clock tomorrow, gentlemen."

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REPORT OF CHICAGO CONVENTION IN FULL

Amalgamation Effected Between M. P. E. L. and A. E. A.—New Organization Is Named National Association of Motion Picture Industry, Exhibitors' Branch—Schaefer Remains President—Brady Peacemaker—Films' War Value—Many Features

AMALGAMATION—long hoped for and fought for—between the two great exhibitor organizations, the American Exhibitors' Association and the Motion Picture Exhibitors' League of America, was effected on Tuesday night at the convention of the first named society in Chicago. As a result neither of these organizations is any longer in existence. In their places there has come into being the National Association of the Motion Picture Industry, Exhibitors' Branch.

Peter J. Schaefer, who was recently elected president of the M. P. E. L. during its convention in Boston, remains as the head of the new organization. All other officers elected at the Boston meeting are also still in power, and their members are simply duplicated by the A. E. A. Thus the new body has a double number of officers.

Under the plan of amalgamation the National Association will be given the duty of solving all questions, disputes and problems affecting the exhibitors' branch of the industry.

The achievement of harmony in the exhibitors' ranks was brought about without contest and with practically little argument on the floor of the convention. William A. Brady, as President of the National Association, has been placed, as a consequence of the amalgamation, in a position of great power.

Heavy Registration Recorded

Registration for the American Exhibitors' Association convention began heavily on Saturday with the arrival of many people prominent in the production, distribution and exhibition of motion pictures.

At the Hotel Sherman, headquarters, Louis H. Frank, convention chairman, and his staff were swamped with telegrams from all parts of the United States from exhibitors, stars and producers who stated they would be present.

There was much enthusiasm at the Sherman on the opening days. Most of the discussion was divided between the new admission tax and amalgamation. It was practically certain that the A. E. A. would combine with the Exhibitors' League. Indeed, such an eventuality was the expectation of all. Chairman Frank was particularly enthusiastic. He said:

"Amalgamation is practically sure. The convention will be of great importance to the industry in more ways than one. *It is the first time that so many men prominent in the industry have gotten together. This is the one outstanding feature as I see it.*"

Convention Opened Tuesday

The convention opened at noon Tuesday in an informal luncheon in the Sherman Hotel, headquarters for the members of the American Exhibitors' Association. Governor Lowden, as guest of honor, was received by William A. Brady, who in the absence of a reception committee greeted the Illinois executive, who has proved such a warm friend of the industry in his State. Sam Atkinson presided at the war luncheon, and by his side sat Frank J. Rembusch, who has been particularly active in the promotion of harmony among the exhibitors.

The principal speech of the luncheon was made by W. A. Brady. With characteristic vigor and with a solid array of facts at hand, he spoke of the need of co-operation in all branches of the industry if the industry is to continue the great factor that it is in American life. He touched upon the work of the National Association and the constant effort on the part of that body to co-operate with the exhibitors in behalf of their interests.

Mr. Brady asked for an expression from anyone who had not always found the National Association ready in this regard. Three voices of protest came from Maurice Choynoski, Samuel Bullock and Herman Brown, who attacked the 15-cent reel tax and the deposit system, but Mr. Brady explained at length that the National Association had no part in these affairs.

John Freuler followed Mr. Brady and delivered a short address upon the work of the National Association.

Representatives of the M. P. E. L. were not present at the luncheon, a natural attitude of restraint serving as a barrier to whole-hearted cordiality.

Hart's Speech Wednesday Feature

Governmental cognizance of the proceedings which resulted in the amalgamation of the two rival bodies was taken when Charles Hart, Director of the Bureau of Public Information, Division of Films, addressed the convention Wednesday afternoon, at a session held between conferences. Mr. Hart brought a message direct from the President. He asked exhibitor aid in the promulgation of war facts via the screen.

"I am convinced, of course, of the high grade of patriotism that permeates the exhibitor as a class. Evidence of his willingness to aid his country has been given on many occasions. His theater, his screen, his staff and his own personal services have always been at the disposal of the Government in the great fight now being waged for world democracy.

"I bring you a message direct from our great President. He wishes to impress on you the importance of the work being undertaken by the film department of the Government in exhibiting Government-made films. This work is now being prosecuted on an extensive scale, and systematically.

"The President asks your whole-hearted co-operation in bringing these films, with their great messages of hope and encouragement, with their immortal tidings of noble purpose and glorious achievement, to the attention of the public. Yours, Mr. Exhibitor, is not merely a commercial calling. Vastly greater is your orbit in the scheme of things. You are a harbinger of great truths, a palladium of our rights. You are a distinct force in the successful prosecution of this war.

"Let us get together and give our Government output in films their widest distribution."

Other speakers at the session were D. K. Niles, of the Department of Labor, and Louis J. Selznick. The former spoke of the usefulness of the screen in Government labor propaganda, and asked the convention to formulate plans whereby labor enlistments might be aided.

"The screens can be made at once the great want advertising mediums and the great employment bureaus of the country," said Mr. Niles. "Let's get together and bring this about."

Mr. Selznick spoke briefly but, though not indulging in flights of oratory, was unanimously accounted as being quite eloquent when he began offering prizes for exihibitors securing the most new members. The first prize offered is $250; a second is $100 and a third $50.

Committees Named Thursday

Thursday was given over chiefly to the naming of the new executive committee by the A. E. A., and to a discussion of problems which affect the various branches of the industry. Several prominent film men gave addresses, among whom were Frank Buehler, who spoke of community singing in motion picture theatres; Walter W. Irwin, who discussed the needs of the industry; George Kleine, who largely played the role of a prophet with an address upon the future of the industry, and Watterson R. Rothacker, who talked eloquently of the technique of pictures.

Following the speeches the convention delegates and visitors were taken to the

FRANK J. REMBUSCH
Chairman of the Executive Committee of the N. A. M. P. I., Exhibitors' Branch

PETER J. SCHAEFER
President of the National Association of the Motion Picture Industry, Exhibitors' Branch

Rothacker plant, where they made a tour of inspection. They were shown the methods of finishing films. As an extra feature they witnessed the making of a patriotic propaganda picture.

Friday Mostly Social Day

Friday was a day of social amenities, aside from an early afternoon business session of short duration, at which committee reports were read. Beginning with luncheons, formal and informal, sightseeing and lobby receptions, such as are characteristic of conventions, and a showing at a "Loop" theater of Leonce Perret's "Lafayette, We Come!" all plans toward nightfall converged on the one climactic feature of the day, the big ball for the Naval Relief Society.

The Illinois auxiliary of the Naval Relief Society of the Great Lakes Naval Training Station had charge of the ball. The Marine Band from that station played for the dancers. Famed beauties of the screen cast bewitching smiles, stalwart jackies blushed with pleasure, and blase exhibitors again became juvenile.

Noted among the guests were such stars of cinema significance as Kitty Gordon, Lillian Walker, Marguerite Courtot, E. K. Lincoln, Dolores Cassinelli, Arline Pretty, Violet Mersereau and Grace Valentine.

Among those prominent in the motion picture industry who were present at the convention at one timeor another were William A. Brady, Adolph Zukor, William Fox, Arthur Friend, S. L. Rothapfel, P. A. Powers, Carl Laemmle, James Sheldon, Harry Rapf, Richard Rowland, William Sherrill, R. H. Cochrane, Harry Schwalbe J. D. Williams, Walter W. Irwin, A. E. Smith, L. J. Selznick, W. W. Hodkinson, Samuel Goldfish, Al. Lichtman, Percy Waters; S. A. Lynch, J. E. MacBride, A. A. Blank, Sidney Cohen, Harold Edel, B. S. Moss, M. Kashin, Harris Davis, Tom Moore, J. H. Hallberg, Samuel Atkinson, Thomas Beatty, Jake Wells, Samuel Trigger, Samuel Bullock, I. W. Mosher, H. B. Varner and Harry Crandall.

EXHIBITOR BODIES ARE MERGED

Petty Politics Banished with Unification; Rembusch Made Chairman; Officers Doubled

THE amalgamation of the two exhibitor bodies is unquestionably the big, outstanding fact of the convention. Talk of reorganization has been rife in the film world since the election of Peter J. Schaefer as president of the M. P. E. L. in Boston some weeks ago, and while such a consummation was devoutly hoped for and made the object of special endeavor by Frank J. Rembusch, Louis H. Frank and others, there was doubt whether the clouds of strife would roll away so soon.

W. A. Brady was the first man in convention assembled to plea for unification. At the opening luncheon on Tuesday he urged spiritedly and with an eloquence that was uncommon even for him, the necessity for a readjustment of ideas.

The amalgamation was effected on Tuesday night, when committees from the A. E. A. and M. P. E. L. met in secret session in the Hotel Sherman and formally resolved upon and voted a cohesion. This move, while expected, came rather suddenly, as the convention was only a few hours old. Appointment of two committees—one from each of the two organizations—followed.

Clauses of Amalgamation

The clauses of the amalgamation, as agreed upon in the session, were as follows:

Resolved and voted by joint committee duly appointed representing the Motion Picture Exhibitors' League of America and the American Exhibitors' Association, held at the Sherman Hotel, Chicago, Ill., Tuesday, September 3, 1918. First—That the name of the Motion Picture Exhibitors' League of America be changed to the National Association of the Motion Picture Industry, Exhibitors' Branch.

Second—That Peter J. Schaefer remain as president.

Third—That the national secretary be named by American Exhibitors' Association directors.

Fourth—That Ernest H. Horstmann remain as treasurer.

Fifth—That Frank J. Rembusch be a member of the increased executive committee and chairman of same.

Sixth—That ten additional members be elected on the executive committee by American Exhibitors' Association directors (twenty in all).

Seventh—That four additional vice-presidents be elected by the American Exhibitors' Association directors.

Eighth—That the by-laws committee be appointed, consisting of three members of the Motion Picture Exhibitors' League of America and three members of the American Exhibitors' Association. In case of dispute, William A. Brady to decide all points not agreed upon, and his decision to be final.

Ninth—That this agreement become effective on September 4, 1918.

Witnesses: Wm. A. Brady and J. Stuart Blackton.

Signed by Alfred S. Black, representing the Motion Picture Exhibitors' League of America, and Samuel Bullock, representing the American Exhibitors' Association.

The following members of the new organization signed the resolutions: Peter J. Schaefer, Louis H. Frank, J. Cooper, Aug. Zilligen, Jr., L. H. O'Donnell, Frank Rembusch, I. M. Mosher, E. Thos. Beatty, Herman J. Brown, Alfred Hamburger, Hector M. Pasmesoglu, Ernest H. Horstmann.

New Executive Committee

The new executive committee named by the A. E. A. included the following: Frank Rembusch, Shelbyville, Ind., chairman; L. H. O'Donnell, Washington, Ind.; A. E. Momand, Shawnee, Okla.; Samuel Bullock, Cleveland; I. Mosher, Buffalo; H. B. Warner, Lexington, N. C.; Fred Herrington, Pittsburgh; Thomas Beatty, Chicago; Byron Parks, Salt Lake City, and Dave McGee, Detroit.

The executive committee of the M. P. E. L. of America remains intact, and consists of: Lee A. Ochs, New York; J. H. O'Donnell, Pennsylvania; D. W. Chamberlain, Minnesota; Hestor M. E. Pasmecoglu, Missouri; Frank Eager, Nebraska; Alfred Hamburger, Chicago; N. C. Rice, Iowa; A. S. Black, Maine; Thomas Furniss, Minnesota; Dr. H. Charles Hespe, New Jersey.

The four vice-presidents appointed by the A. E. A. to the new organization are: First, Samuel Trigger, New York; second, Percy Wells, Wilmington, N. C.; third, H. Trinz, Chicago; fourth, Peter J. Jeup, Detroit.

The three members of the by-laws committee appointed by the A. E. A. are: I. Mosher, Frank Rembusch, Samuel Bullock, with W. A. Brady arbitrator.

The by-laws committee, appointed by the M. P. E. L. of A., is composed of Alfred Black, Ernest Horstmann and Lee A. Ochs.

Everybody Satisfied

With the welding of the factional organizations finally accomplished, a sense of great satisfaction seemed to settle on all. Every exhibitor present at the Chicago meeting was fully aware of the significance of the step taken, and felt a sturdier optimism as a result of the unification. One-time belligerents bowed and beamed, and "got together."

Not the least congratulatory phase of the event was the virtual suzerainty which William A. Brady is to exercise over the affairs of the new league. As president of the parent association, his supervisory powers over the exhibitors' coalition will be quite comprehensive, and will serve as a stabilizing influence.

Then, too, consideration was given to the war angle in reviewing the achievements of the Hotel Sherman sessions. A formal statement issued by Frank Rembusch, last secretary of the A. E. A. and chairman of the executive committee of the board of directors under amalgamation, declared that the union of the two exhibitor bodies now enabled the exhibitors to follow a clearly defined path with singleness of purpose and free from all petty considerations—that of winning the war. As an arm of the National Association, they could aid the prime purpose all the more effectively.

THE MIRROR

LOUIS R. REID, Managing Editor

American Films Supreme; Exports Grow in Spite of War

AMERICAN-MADE motion pictures today are as pervasive as sunlight itself. Which, in a way, is an anomalous statement. Perhaps it would be more in keeping to say that they are as generally diffused as darkness at 8 p. m. the world over—which, of course, is "curtain time."

Which statement is prompted by figures just compiled by the National City Bank of New York, eloquently attesting to the growth of popularity of American motion picture films in foreign countries.

It was only in 1912 that the exportation of this class of merchandise was considered of sufficient importance to justify a mention in the statistics of our international commerce. In that fiscal year the total exports of films amounted to 80,000,000 feet. By 1914 it was 188,000,000 feet, in 1915 151,000,000 feet, in 1916 231,000,000 feet, exclusive of approximately 5,000,000 feet sent to Porto Rico and Hawaii, and in 1917 178,000,000 feet.

In the current year export footage amounted to 160,000,000, which, of course, is a decrease as against the 1917 figures, but, considered in the light of the territory closed to picture extension, is in reality a proportionate and a consistent gain over the preceding year's exports.

Adding footage of films imported in 1918, which is small when contrasted to our exports, it is found that the total footage of film passing through the Custom House was sufficient to stretch twice around the globe at the equator. About three-fourths of this enormous total was American export film.

Thus it is established that the United States is by far the world's largest manufacturer of motion picture films. While no exact figures are available on the quantity of films now produced in the United States, an estimate based upon the known quantity exported suggests that the entire domestic production considerably exceeds 1,000,000,000 feet, with a value of approximately $40,000,000 per annum when "exposed" and ready for use in the projecting machine.

• • •

Musicians' Attitude Called Selfish—Managers May Drop Orchestras

WISDOM, which, the sages tell us, is acquired by means as painful as the teething process, seems to find the path to the Musicians' Union headquarters especially tortuous. The deadlock on theater orchestra contracts continues, and playhouse managers seem arrived at a sort of fatalistic state, wherein they reason, "What's the use; one concession simply means another exaction." They feel that the union is devoid of all patriotic considerations in its newest demands; that it refuses to take cognizance of the managers' added burdens on account of war conditions, failing to see, or refusing to do so, that their interests are common, and that forbearance and sympathy should mark their dealings.

It is pointed out that in the last analysis the manager holds the trump card, and that further truculency on the part of the union will make him mighty willing to play it. It has been found that, in so far as the dramatic theaters are concerned, the audience would just as lief do without music between acts. Just as illustrations are declared to warp a mental vision of locale of story, so the distracting strains of a composition, most likely entirely out of plumb with the dramatic tenor of the play, disturb the sympathetic mood of the playgoer, who enjoys himself best when en rapport with the key in which the action is pitched. While the theater managers have already given evidence of a desire to meet increased wage demands to likely limits, onerous demands now are likely to bring them to the point where they will lay their trump on the table—to uproot the orchestra from their theaters and bridge over the pit with seats (commercially a double gain).

Then, too, once orchestras are thus automatically disbanded, the unemployed musicians would be amenable to war regulations, with music just declared a non-essential employment, excepting only those active in theaters.

Therefore, all in all, it behooves the Musicians' Union to take another puff or two on the meditative pipe before making an issue of their present contract demands.

• • •

Stock Restored to Favor, and Its Value to Producers Obvious

IN ANOTHER column of THE MIRROR an unusual condition of prosperity among stock companies is reported. Throughout the country the exigencies of war which have seriously interfered with railroad travel appear to have restored stock to its former high state in the amusement world. At the present time dramatic stock organizations are being operated in greater number than has been the rule in recent years.

Stock has a unique value which managers, as well as the playgoing public, are appreciating more keenly every day. It is intimately associated with repertory—the opportunity for the public to see a variety of plays at comparatively low prices and with an unprejudiced viewpoint and for the managers to try out new offerings and risking a heavy investment in a Broadway production.

Stock is thus proving good entertainment for a public growing less reliant upon New York and a good financial proposition for producing managers. Oliver Morosco has been for years proprietor of stock companies in the far West. Stuart Walker, Russell Janney and others have tested the efficiency of stock presentation and found it valuable in their plans for metropolitan productions. Stock has too vital a power in amusements to be allowed to go into a decline with the coming of peace. Its new life should be permanent.

COMEDY AND CONFLICT

A chef who can serve a funny story is a particularly welcome member of any household these sad days. Here is shown Willie Howard amusing Violet Englefield in "The Passing Show of 1918"

Marjorie Rambeau in "Where Poppies Bloom" discovers that her husband is a German spy and upraids him for his treachery. Lewis S. Stone is the spy. The other man in the case is Pedro de Cordoba, who appears as a French captain

Ernest Torrence and Helen Shipman prove to be the life of the party in "He Didn't Want to Do It"

Frank Bacon as the quaint and lovable Lightnin' Bill Jones in "Lightnin'" offers encouragement to Ralph Morgan

ALL AMUSEMENT TAXES GREATLY INCREASED

Boxholders to Pay 25 Per Cent and Children 1 Cent—Films Taxed

Though the rich will be hardest hit by the increased taxes on amusements, the poor will none the less feel the added burden in the doubling of the rates which are made to help raise the $8,182,494,000 provided for in the new revenue bill.

The bill doubles the tax on theater admissions, except in the case of boxholders, who must pay 25 per cent. of the price of the box. Under existing law the tax upon the amount paid for admission to any place of amusement is 1 cent for each 10 cents or fraction of the amount paid for admission. The bill increases this tax to 2 cents for each 10 cents or fraction of the amount paid.

In the case of children under 12 years of age the tax upon such admission will be 1 cent regardless of the amount paid for the admission. In cases where the charge for admission is 7 cents or less the tax shall be 1 cent. Persons admitted free must pay 2 cents for each 10 cents of the price of the ticket.

In the case of tickets or cards of admission to theaters, operas and other places of amusement, sold at newsstands, hotels and places other than ticket offices, at not to exceed 50 cents in excess of the sum of the established price therefor at the ticket office, plus the amount of the admission tax, the bill imposes a tax equivalent to 5 per cent. of the amount of such excess, and if such tickets are sold for more than 50 cents in excess of the established price, plus the amount of the regular admission tax, an additional tax equivalent to 30 per cent. of the whole amount of such excess. It is estimated that the new tax on admissions will raise $100,000,000 a year.

Theaters, museums and concert halls will pay double their old tax. Their new taxes will be $50 for seating capacity; under 250, $100 up to 500 capacity; $150 between 500 and 800 capacity, and $200 for seating capacity over 800. Circuses and street fairs are taxed $200.

The railroad travel tax of 8 per cent. remains the same. The Pullman tax of 10 per cent. of the amount paid for seats will be reduced to 8 per cent.

The bill provides an excise tax of 1 cent per linear foot on motion picture films which have not been exposed and 10 per cent. of the sale price of positive motion picture films less a half cent per linear foot.

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Anna Held Left $300,000

The will of Anna Held, just filed for probate, disposes of an estate of approximately $300,000.

To Liane Carrera, her daughter, the actress bequeathed $200,000. She is named as residuary legatee. Beatrice Briochi, decedent's maid, will receive $2,000. Her advance agent, Connie Miles, gets $500. Yvonne Goemy, daughter of the concierge of decedent's Paris home, will receive one thousand francs. Lillian Russell Moore, of Pittsburgh, will receive $2,500.

Jewels and souvenirs are left to close friends.

ON THE RIALTO

LETTERS, voluminous and vituperative, are being written to the editors of the daily papers alleging pro-German propaganda in two of the new season's plays—"Friendly Enemies" and "Allegiance." It is the contention of the writers that the activities of the characters are too favorable to the cause of the enemy. Ergo, the plays must be pro-German.

Whereupon rise Samuel Shipman and Aaron Hoffman to remark that the German propaganda is not in their play but in the critics—that the allegations appearing in the cold type of the editorial pages are simply a subtle form of the insidious poison which has characterized pro-German activities in this country from the beginning of the war. Ergo the letter-writers must be pro-German.

Under the circumstances the only safe philosophy to indulge in is that ancient but honorable bromidiom—"it takes all kinds of people to make a world."

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RELENTLESSLY the producing managers drive on in their efforts to satisfy an amusement-hungry public. Five and six premieres a week are common now. David Belasco entered the lists last week with a new play, "Daddies," written by a new playwright, Hobble, but staged by the old and experienced hand of D. B. With Klaw & Erlanger's entrance into the arena this week all of the leading producers are represented.

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IN SPEAKING of David Belasco it might be said that he has had a bad influence on the style of presentation of this season's melodramas. In staging "Tiger Rose" last season Belasco became a revolutionist. He discarded the accepted rule of melodrama production—the necessity of continuous speed and produced the play with a repression that fairly kept one on edge. The play gained in force as a result.

This fall other producers have tried to follow in Belasco's footsteps, but they have not worked as carefully and laboriously over their productions, and the slow tempo with which their plays move have in most cases exasperated the audience rather than kept them in suspense.

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AVERY HOPWOOD'S "Double Exposure" is one of the first plays to succumb during the new season. But Hopwood has consolation. His farce, "Nobody's Widow," is shortly to be presented in London with Doris Keane—relieved from "Romance"—in the leading role.

London is also promised "The Man Who Came Back," the dopomaniac drama which piled up a fortune here for William A. Brady and Jules Eckert Goodman and John Fleming Wilson and Mary Nash and Henry Hull.

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ELSIE JANIS who has won the everlasting esteem of the American troops in France as the first leading entertainer from this side, and who was recently the subject of panegyric praise from former critic Woollcott, is to include London in her conquests. She is to appear in a revue which Gus Sohlke is to present at the Palace Theater. This production, incidentally, will make the seventy-second which Sohlke has staged since he went to London six years ago.

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THE FIRST draft law has scarcely any effect upon the dramatic critics, but the extension of the ages will include them all with one or two exceptions. As for the speculators, theirs is not to do or die, theirs is but to reason why their profits cannot be larger.

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EDWIN MILTON ROYLE writes THE MIRROR from his home in Darien, Conn., volunteering to fill the place of any MIRROR editor who may be called in the new draft until such time as a drafted man may return.

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A NUMBER of new playwrights are coming to the fore. Three of them are represented by "Some One in the House"—George S. Kaufman, of the Times, Larry Evans and Walter Percival. Roland West is producing his new play, "The Unknown Purple," said by out-of-town critics to be a startling and fascinating novelty; Berte Thomas has scored a big success with "Under Orders." John L. Hobble, author of "Daddies," is an unknown. Anthony Paul Kelly, well known in the screen world, has had his first play, "Three Faces East" produced by Cohan and Harris. Oliver Morosco has introduced Leon Gordon and Le Roy Clemens in "Watch Your Neighbor," and Martin Brown completes the list with "A Very Good Young Man."

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EXPERIENCED playwrights do not intend, however, to be crowded off the theatrical map. There seems always to be room for Owen Davis, Jules Eckert Goodman, Avery Hopwood, George Broadhurst, Mark Swan and Roi Cooper Megrue.

SUNDAY MOTORING OFF; CHORUS HARD HIT

No Joy Jaunts in Limousine or Launch Permitted

At last the war is coming home to the chorus girl. And, simultaneously, to the festive keeper of that unconventional institution known as the roadhouse.

Because of a threatened shortage in the supply of gasoline, due to increased domestic demands and the extensive operations in France, the Fuel Administration has called upon the public in States east of the Mississippi River to cease all Sunday motoring until further notice.

Motor cycles and motor boats are included in the list, exceptions being made only in case of tractors and motor trucks employed in the transportation of freight, vehicles of physicians used in performance of professional duties, ambulances, fire apparatus, police patrol wagons, undertaker and funeral conveyances, railway equipment, telephone and public service repair outfits and motor vehicles in rural communities where transportation by steam or electricity is not available.

It is intimated that only voluntary compliance with the letter and spirit of the request will prevent the issuance of a mandatory order prohibiting the use of gasoline on Sundays as outlined by the Fuel Administration.

So there is nothing else to do these coming Sundays for the calcium contingent but to keep cool with fan and frigid fluid—and, mayhap, indulge in the novel diversion of going to church, where, they say, the high vaulted ceilings are especially conducive to coolness.

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Red Cross Praises Stage

From the offices of the Red Cross there comes a statement in praise of the "untiring efforts" of the United Booking Office, the B. F. Keith interests, the Stage Women's War Relief, the "Over There" Theater and the War Hospital Entertainment Committee in providing entertainment for wounded men from abroad now convalescing at army hospitals in the Atlantic Division.

It has been discovered that nothing aids so much in recovery as the relaxation which comes from entertainment, and the organizations, as the announcement said, "have been untiring."

At the same time, the notice says that there is demand for more numbers. The men seem to prefer singing acts, good musical or magic acts and pianologues.

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New Shubert House Opens

The Central Theater, newest theater in the Broadway district, which the Messrs. Shubert have had erected at Broadway and 47th street, opened its doors to the public for the first time last Monday, signalizing at the same time the return of Alice Brady to the legitimate stage. "Forever After," a play by Owen Davis, which William A. Brady has produced successfully out of town, was the offering. A review of this production will be found in the succeeding issue of THE MIRROR.

THEATRICAL NEWS OF THE WEEK

Chicago Season Well Under Way—Shuberts Add Their Name to Theaters—The new theatrical season in Chicago is now well under way. The managers are all offering theatrical patrons some good attractions and they are getting the worth of their money.

For the week of Sept. 9 there is no change to report in the dramatic calendar.

"Friendly Enemies" is now in its twenty-seventh week at the new Al Woods Theater and business holds up well. The No. 2 company is making good, with Gus Weinberg taking the part of Karl Pfeiter, Al Shean that of Henry Block, Pamela Browning as June Block and Alan Hale as Walter Stuart.

Ina Claire made her first Chicago appearance in a straight dramatic role at Powers' on Labor Day in "Polly With a Past." Cyril Scott, H. Reeves-Smith, Herbert Yost, George Stuart, Christie Thomas Reynolds, Louise Galloway, Adah Barton, Betty Linley, Francis Verdi and Lloyd Neal take the other roles.

The amusement parks will soon close.

"Turn to the Right" is doing good business on its return to Chicago at the Olympic. Much advertising is being done. George A. Kingsbury is still company manager. "In Old Kentucky" was at the National the week commencing Labor Day.

Hereafter the Garrick Theater will be known as the Shubert-Garrick, and the Princess Theater as the Shubert-Princess. This step is taken in order to identify these two places of amusement with the name of the producing firm of which the Shuberts are the heads. Picture houses named the Garrick and Princess in Chicago has made this change necessary.

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George Mooser to Present Bertha Kalich in Broadway Offering—George Mooser, formerly general manager for Oliver Morosco, will embark on his first independent managerial venture this fall when he presents Bertha Kalich in "The Riddle," a play by Charlotte E. Wells and Dorothy Donnelly. Rehearsals are now in progress. The out-of-town premiere will take place in Washington at the Belasco Theater some time this month. For the past several seasons Mme. Kalich has been missing from Broadway, except insofar as screen appearances were concerned. She has, however, been quite active in Yiddish drama, from which she first emerged to win success on the English-speaking stage. Her "Kreutzer Sonata" helped much to establish her.

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Ziegfeld Follies Ends Local Run Today to Go on Tour—The Ziegfeld Follies ends its local engagement today and opens its annual tour of the principal cities at the Colonial Theater in Boston on Monday.

Cleveland Returns to Its Regular Schedules of Amusements—Many Cleveland theaters have abandoned their summer policies and have resumed their customary form of entertainment. The Haliday-Lang Stock Players have given way, at the Opera House, to the opening of the regular season, with Neil O'Brien's Minstrels as the initial attraction. The Liberty and the Gordon Square have resumed vaudeville after a successful summer season of feature photoplays. The Star and the Empire, the two burlesque houses of the city, opened their doors several weeks ago. After being closed during the warm weather, vaudeville is again in full swing at the Miles. Sept. 9 is the date set for the opening of the regular theatrical season at Shubert's Colonial Theater, as well as at B. F. Keith's Hippodrome. The only distinct innovation in the way of entertainment to be offered this year is at the Grand, which opened last Saturday with a winter stock company in Maud Fulton's familiar play, "The Brat."

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Syndicate Acquires American Theater of Spokane—The American Theater of Spokane, Wash., built seven years ago by the Trent Investment Company, together with the hotel which is included in the same building, has been traded to a Montana syndicate for a tract of 8,735 acres in Beaverhead County, Montana. The names of the syndicate are not given out, but it is said that they are wealthy farmers. They were represented in the negotiations by A. M. Sheimo, of Wisdom, Mont. The hotel and theater were taken over on a valuation of $175,000. The theater was originally erected to house Shubert attractions, but before completion the old theatrical war ended and the house was not used for combination shows. It has been the home of several stock companies, with varying success. It is said the new owners bought the institution as an investment. No plans for the use of the theater, which has been dark some time, have been announced.

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Andre and Sherri Plan Ambitious Production—Andre and Sherri, who concoct cabarets, will produce a musical piece entitled "Hats, Bonnets, Chapeaux." They have signed Jack Cagwin, Gabrielle Gray, Lois Arnold and Edward Wynn for principal roles.

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McKay Presents "Another Man's Shoes" at 39th Street Theater—The Thirty-ninth Street Theater opens its season on Thursday evening, Sept. 12, with Frederic McKay's production of "Another Man's Shoes." It is a comedy by Laura Hinkley and Mabel Ferris, founded upon a story by Miss Hinkley. Lionel Atwill will be featured in the principal part, and Elsie Mackay will play opposite Mr. Atwill.

"Some Night" Produced in Accordance to Marc Klaw's Wishes—In reference to a statement in an evening paper that Joseph Klaw booked Harry Delf's musical comedy "Some Night!" at the Harris Theater against the protest of his father, Marc Klaw, Marc Klaw wishes merely to state that such is not the fact. He knew that Joe was going to book with Mr. Woods and under the circumstances did not feel there was any ground for protest or disapproval. Furthermore, Marc Klaw says he and his son never in their lives had a serious difference.

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Stuart Walker Brings "Jonathan Makes a Wish" to Broadway—Stuart Walker, progenitor of the delightful "Seventeen," which has just completed a season of eight months at the Booth, presented his first new offering of the season at the Princess Theater Monday. It is called "Jonathan Makes a Wish," and it is written by the producer himself. In it Gregory Kelly, gifted member of the Stuart acting forces, appeared as Jonathan, at the age of fourteen in the first act and at twenty in the second. Others in the cast are George Gaul, Margaret Mower, Beatrice Maude, Elizabeth Patterson, Elizabeth Black, Edgar Stahli, Ainsworth Arbold, Joseph Graham and Master John Talbott.

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Two "Flo-Flo" Companies to Tour This Season—Two companies of "Flo-Flo" are scheduled to open in the near future. The first company, with the original cast intact, will open in Wilmington, Del., next Monday. Additional lyrics have been written for the production by George E. Stoddard. The following week will mark the opening of the Eastern company in Kingston, N. Y.

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"Yip! Yip! Yaphank" Moves to Lexington Opera House—The continued success of the Camp Upton musical show, "Yip! Yip! Yaphank!" at the Century Theater has led to the extension of the run of the piece. On Monday the show began a week's engagement at the Lexington Opera House, making a total of three weeks in the city.

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Fulton Theatre Opens Under Direction of Oliver D. Bailey and Nathan D. Smith—Under the direction of Oliver D. Bailey and Nathan D. Smith the Fulton Theater inaugurated its season Friday evening with "Over There" as the attraction.

The new play is the work of Mr. Bailey, one of the managers of the house. The cast includes William Ingersoll, Ralph Kellard, Lily Cahill, Evelyn Carter Carrington, Leo Lindhard, Fred W. Peters, Harry Sherwood, George Schaefer, Elmer Grandin, Harry Leighton and Frank E. McDermott. The play will be reviewed in the next issue of THE MIRROR.

Bronx Opera House Opens Season With "Little Teacher"—Our rotund, roly-poly and really refreshing friend, J. J. Rosenthal, opened the Bronx Opera House season with the successful rural comedy-drama, "The Little Teacher," with Mary Ryan as the particular satellite. Curtis Cooksey, Lillian Dix, Marie Haynes and Louis Alberni competently add to the performances of an ensemble of the intelligently directed youngsters. "Eyes of Youth," "Oh, Boy," "The Man Who Stayed at Home," and "Turn to the Right" are early bookings at this popular playhouse, where Treasurer Maurice Silverstein and Doorman Aug. L. Heckler again hold forth.

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Providence Theater Co. Increases Stock to $1,000,000—The Providence Theater Company of New York City certified to the Secretary of State in Albany that it has increased its capital stock from $10,000 to $1,000,000. The concern was incorporated Aug. 28, 1910, and was organized to conduct a general theatrical and amusement business.

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"Miss I Don't Know" Ready for New York Premiere—The latest musical production under the management of the Messrs. Shubert, called "Miss I Don't Know," will open for two preliminary performances in Stamford, Conn., matinee and night, Saturday, Sept. 14, and will then play Providence for the week of September 16, preliminary to the opening of the New York season. The book is by Rida Johnson Young and the music by Augustus Barratt.

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Henrietta Crosman to Return to Stage—Henrietta Crosman is reported as preparing to return to the stage in "The Alsatian," a war play that created a sensation in Paris.

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Four "Business Before Pleasure" Companies Begin Tours—No less than four "Business Before Pleasure" companies have opened their seasons under the direction of A. H. Woods. The original company, with Barney Bernard and Alexander Carr, established itself at the Lyric Theater, Philadelphia. Three others opened respectively in Omaha, Albany and Wilkes-Barre. Two "Eyes of Youth" companies have also set out.

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Broadway to See Hebrew Version of "Potash and Perlmutter"—William Morris has closed negotiations to present Montague Glass' play "Potash and Perlmutter" in Yiddish in a theater in Broadway. Bernard Bernstein, a favorite comedian of American Jews, will be Potash, and Perlmutter will be played by Sam Mann, who has played in vaudeville for ten years. The leading feminine character, that of Miss Goldman, the designer, will be played by Henrietta Schnitzer, who is well known in the east side theaters.

NEW STAGE PRODUCTIONS IN REVIEW

"THE WOMAN ON THE INDEX"

Far-Fetched Farrago and Fuss Fails to Fire Forty-Eighters

Drama in a Prologue and Three Acts, by Lillian Trimple Bradley and George Broadhurst; based upon a story by Frank M. O'Brien. Produced by George Broadhurst at the Forty-eighth Street Theater, Aug. 29.

Sylvie Angot.....Julia Dean
Mme. Zenlon.....Eugenie Blair
Police Captain Zenlon.....Lee Baker
Dr. Anderson.....Walter Ringham
Jacques Despard.....Curtis Karpe
Louis Ganz.....James Grace
David Maber.....Lester Lonergan
Henri Delcasse.....George Probert
Robert Alden.....Lee Baker
General Sir William Thorndyke
Walter Bingham
M. Deschamps.....George Le Soir
Zetts.....Bennett Southard
Johnson.....Harry Hadfield
Oki.....T. Tamamoto
Helen Maber.....Julia Dean
Lady Millicent Thorndyke
Alison Skipworth
Sylvie Angot.....Amy Ricard
Mme. Deschamps.....Camilla Dalberg
Mme. Barrios.....Constance De Vois

The theatric situations that are melodrama, stilted lines and cruder characterization (with really not enough stuff available to build up consistent portraiture)—that is "The Girl on the Index," which began its career at the Forty-eighth Street Theater, and is likely to end it there.

Only in the case of the minor actors in the cast—as, for instance, the appealingly human study Amy Ricard made of a French lass of the convent type and the cameo-like bit played by T. Tamamoto—was any genuine note struck throughout the rather tedious proceeding, and yet the play, in its prologue phase, aroused keenest anticipations.

In the prologue Julia Dean, playing the pivotal role, impressed with a display of wonderful pantomimic power. Here she was the French girl freshly transplanted to America as the wife of a crook. She married him in the spirit of romance without knowing his true character, and where her sharp intelligence readily grasped the situations in which she became involved, as her facial play revealed, a tongue untrained in the strange language could not voice her feelings.

It was a capital idea to thus enhance the helplessness of this pawn of fate, who (how movie-like!) in the very next act had become the wife of America's ambassador to the Court of St. James. The half-lighting in this act further heightened the effect of a scene which, if not so adeptly staged, could easily have proved hackneyed and trite, as all the ingredients comprised time-worn expedients to produce thrill.

SPEECHES ARE BOMBASTIC

But, aside of this opening act, a mere prologue, none of the others, nor anything in them, convinced. George Probert, however, deserves much credit for his subtlety of method, which enabled him to inculcate something of seeming realism in a part that was very sketchy in outline and shadowy in substance. And one or two of the later scenes between Miss Dean and Lester Lonergan, which were wholly dependent for their success on pitch of tone and timing of mute intervals, were well carried out. But these sparse virtues served but to make the bombastic and palpably theatric speeches at other times to boom all the more melodramatically.

The play has a crook beginning and a high society ending, with spies and counter-spies inserted to tincture it with modernity. The plot is Kremer, or Owen Davis—and, with a mechanically contrived thrill injected, might have been quite Lincoln J. Carterish. The spy, who is French as to credentials, but Turk congenitally and pro-German at heart, has intercepted the plans of a big Allied drive, counted on to win the war, which the French government had sent to the American government for approval. The police captain, who gave the heroine her chance to get away from a distasteful environment by acting for a time in the capacity of "stool" for the department, is now head of the secret service, and as the suspected pseudo-Frenchman is a guest at the home of the newly appointed ambassador to England, whom she has married (for purposes of plot, we assume, keeping her past from him), he appeals to her to help him trap the suspect.

WHEN SPY MEETS SPY

Love of country impels her to indulge again in the sleuthing that had become repellant to her, and in seeking to snare the spy she all but destroys her own and her husband's happiness. The spy, you see, has come by chance on her record, just as his acute sensibilities warn him that he has a foe to contend with in the person of the woman with whom he has become infatuated. This knowledge he employs to checkmate the woman, but by the usual legerdemain of life as it is lived on the stage in melodrama, he fools himself.

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"DOUBLE EXPOSURE"

Hopwood Does Not Skate Over Dangerous Ice in His Farce of Mixed Personalities

Farce in Three Acts by Avery Hopwood. Produced by Selwyn and Company, at the Bijou Theater, Aug. 27.

Tommy Campbell.....John Westley
Lecksy Campbell.....Francine Larrimore
Sybil Norton.....Janet Beecher
Jimmie Norton.....John Cumberland
Baba Mahrati.....J. Harry Irvine
Maggie.....Grace Hayle
William.....William Postance
Officer O'Brien.....Dan Moyles

The skating season has begun—for Avery Hopwood. This resourceful farceur, who is Gallicising America dramatically, is again shod with steel and is gliding over the thin ice of convention. With "Double Exposure," however, he seldom nears the danger mark, preferring the more popular edges of respectability. As a result, convention is upheld. The peacock alley flappers may take their grandmothers to the play with little apprehension that Broadway sophistication will be developed in them.

"Double Exposure," indeed, is wholly safe. But it is not entirely sane. Logic and reason fly out the window once the playwright gets well into his story. Whole-hearted, though preposterous, fun, however, takes their places and that after all has the most stabilizing influence on the box-office if the herr professors of the drama are to be believed.

Mr. Hopwood takes domesticity, harsh, strident, incompatible, and by means of ingenious hocus-pocus makes it in the end sweet and harmonious. Which is after all something of an accomplishment in this day of realism. A transference of "astral bodies" in two men whose corporeal existence remains immutable—such is the psychic phenomenon which forms the chief aid to the playwright's imagination.

ASTRAL BODIES TRANSFERRED

Little Lecksy Campbell is a tearful, misunderstood wife. Her husband, a self-sufficient though amiable philosopher, believes his inspiration lies in the warm and cultured personality of Mrs. Norton in the apartment above. Mr. Norton, be it known, is an unobtrusive sort who finds a new and rare cheer in whiskey and who incidentally finds sympathy, which he wants at home very much, at the hands of Lecksy.

And so the situations are started—situations tremendously tragical to the characters enacting them, but amusing for the most part to the audience. Thus true farce has its being.

To make Lecksy happy again and reconcile the two households remains the task of the playwright. He achieves his end by the introduction of an East Indian mystic, after the manner of "Eyes of Youth," whose force and hypnotic power are irresistible. The Yogi sets Husband Campbell to sleep and transfers his impetuous, self-confidant personality to Husband Norton, while the latter's easy-going bibulous nature is transplanted into the body of Campbell. With their own corporeal existence and different souls they pass through a number of adventures, some of which might bring the blush of modesty to the cheeks of a Chautauqua audience, some of which have a forced quality of humor, some of which are hilariously amusing, but all of which are interesting as a test of the playwright's adroitness.

John Westley and John Cumberland played the parts of the young husbands with their accustomed variety and skill. Janet Beecher was the loquacious and extravagant Mrs. Norton, who was ever on the alert to discover the hiding places of her husband's liquid refreshments. Francine Larrimore played the distraught Lecksy capitally.

"WATCH YOUR NEIGHBOR"

New Kind of War Play Produced at the Booth

A play in three acts by Leon Gordon and Le Roy Clemens. Produced under the personal direction of Oliver Morosco at the Booth Theater Sept. 2.

Corporal Greene.....Le Roy Clemens
Commissioner.....Alexander Loftus
Major Tomms.....Frederick Esmelton
Captain Fielding.....Gerald Pring
Captain Bennett.....Leon Gordon
Sergeant Birdseye.....Stanley Harrison
Edith.....By Herself
Dorothy Farnham.....Mary Servoss
Mr. Dudley.....Emil Hoch
Mrs. Patch.....Ruby Hallier
Comrade Deversalles.....Harold Vosburgh
Karl.....Dore Rogers
Comrade Olganoff.....Bertram Marburgh
Comrade Nagle.....Dodson L. Mitchell
Comrade Pastorelli.....Edward Colebrook
Comrade Beaubein.....John De Briac
Comrade Bergstoff.....Charles Fisher

The new Morosco production, "Watch Your Neighbor," gives a new twist to the war play. It is all about the "By Jove," "don't yer know, old chap," "eh, what old top?" kind of Englishman who to all appearances is a very stupid and inane sort of person indeed, but who shows in an emergency just what fine stuff he is really made of.

IRRESPONSIBLE HERO

He is the sort of person who prefers to go to a dangerous political meeting of representatives of the nations without the responsibility of carrying a pistol because the bally thing might go off. In the midst of his dangers and with the conspirators hot on his trail, he can't resist giving a few whacks at the Kaiser's portrait with an armchair rather than let him remain with smug complacency upon the wall. His irresponsibility always has him bordering upon the narrow edge, and it gives him a mighty hard time with the girl he really loves, because it fails to give her any faith in him at all. But when he has accomplished untold wonders with the aid of a goldfish, a trusty henchman and a great deal of recklessness everything is just as it should be with two loving hearts.

It is all very melodramatic, but at the same time it is intensely amusing. There is some excellent dialogue, some of the best that has been introduced into the plays this season, and the character of the 'ero is finely drawn.

The first act could be polished up a bit, for there is scarcely enough material in it to hold the undivided interest of an audience.

Leon Gordon jumped from comparative obscurity into prominence over night. His characterization of the leading role was an excellent piece of work.

The remainder of the cast gave adequate support. Mary Servoss gave an intelligent portrayal, but lacked distinction. Ruby Hallier was delightful in a character bit. Frederick Esmelton made a dignified figure as the major.

"PENROD"

Booth Tarkington's Famous Boy Now Treads Broadway Stage

A play in four acts. Adapted from Booth Tarkington's stories by Edward E. Rose. Produced by the Messrs. Klaw and Erlanger and George C. Tyler at the Globe Theater Sept 2.

Tim	Robert Vaughn
Della	Flo Irwin
Mary Schofield	Catherine Emmet
Burns	Thomas Ford
Robert Williams	Paul Kelly
Mrs. Laura Rewbush	Maud Hosford
Jarge	Leslie M. Hunt
Henry P. Schofield	Edmund Elton
Margaret Schofield	Helen Hayes
Mr. Jones	George Meech
Herbert Hamilton Dade	John Davidson
Penrod Schofield	Andrew Lawlor
Sam Williams	Richard Ross
Rev. Lester Kinosling	Wm. F. Canfield
Rodney Magsworth Bitts	Bevor Alvarez
Maurice Levy	Henry Quinn
Georgie Bassett	Ben F. Grauer
Mrs. Bassett	May Ellis
Mamie Rennesdale	Lillian Roth
Marjorie Jones	Helen Chandler
Herman	Thomas McCann
Verman	Charles Whitfield
Mr. Coombes	Jack Ellis

Everybody should know Penrod, but anyone who has missed making his acquaintance in the Booth Tarkington stories had better hie himself to the Globe Theater as speedily as possible and remedy the deficiency. Because Penrod is one of the most delightfully human sort of an American boy that one could meet anywhere. He has his own particular sense of dignity and it shows itself when he is called upon to wear his sister's old silk stockings and his father's red flannel garments at a pageant. He has his own ideas upon his personal liberty and the sort of freedom that is expected when one lives in a republic, and that is shown when women folks try to put him to bed at nine o'clock of a midsummer evening. He has aspirations to amount to something and at the particular moment that we make his acquaintance it is to become a detective, and to hound that scoundrel Dade to destruction. Then, too, he has an amiable weakness for the fair sex, and he quite realizes the blandishments that are expressed by soft wavy hair and stiffly starched little summer frocks.

PENROD A REGULAR FELLOW

In short, Penrod is an all round "regular fellow" and, although he is hardly more than twelve years old, he would make anyone suffer for it who ever had the audacity to so insult him as to call him a "little gentleman."

The stage adaptation of "Penrod" retains all the flavor and spontaneity of the stories. Many incidents in the life of Penrod have been woven skillfully together so that they result in one of the most refreshing and thoroughly amusing plays that has been seen for many a long day.

No one should fail to see Penrod because it is a rare treat, and contains the elements of delightful entertainment for both young and old.

The youthful actors perform their parts excellently, without affectation and without self-consciousness. They are simple and direct and their great charm is that they are so unconscious of it all.

Andrew Lawlor makes a lovable Penrod. Richard Ross as Sam is delightful, and Helen Chandler makes an appealing little Marjorie Thomas McCann and Charles Whitfield provoke peals of laughter as Herman and Verman, while the roles of the grown-ups are satisfactorily portrayed. Paul Kelly made a real hit as the juvenile, while Helen Hayes meets the trials and tribulations of an elder sister with skill.

* * *

SAN CARLO OPERA

"Aida" Given Fine Interpretation Vocally—Caruso Guest of Honor

A distinctly Latin audience—and one that jammed the Shubert Theater in all sections—gave vent to much eruptive enthusiasm when Managing Director Gallo presented his San Carloans in the opening performance of their second season in New York. But none of the singers received a greater ovation than that accorded a Radames not clothed in motley—one who sat half-hidden by the portieres of a box.

It was Enrico Caruso, and with him was his bride of a week. It was the first public demonstration in felicitation of that intrinsically private event, his marriage, which in the instance of great men, it seems, becomes an acutely personal affair. And the beloved tenor emerged from the half-gloom and bowed, and bowed again, while the hailing throats grew hoarse, and then sat down with a tender softness around his eyes, while his wife smiled happily in enjoyment of the scene.

There was much occasion for the audience to be stirred aside of this. The opera was "Aida," that invariably musically interesting work, in any sort of interpretation ot which one finds something of merit. In this instance, although Fortune Gallo makes no pretense of approaching the ambitious munificence of a Metropolitan mounting, the production was of a caliber that exceeded the expectations of those who were wont to pay six dollars for their seats, and here secured them at the regular theater scale.

STELLA DE METTE DELIGHTS

In a house of considerably less than auditorium proportions, voices that might otherwise have found it difficult to fill a vast space were displayed to full value, and the quality average was found to be high. It was gratifying to one who had watched careers, and stimulated interest in them, and perhaps aided them a bit, to note the development of Stella de Mette, who sang Amneris. Consistent improvement has marked her work through the several years since she first assumed her first minor role, and aside of velvety tones and intelligence in handling both voice and the histrionic phases of the characterization, she is ingratiating of appearance.

Leon Zinovieff, a Russian tenor, who made his first American appearance in an open-air performance of "Aida" in Philadelphia (incidentally he sang the role some years ago in a much-talked-of performance with the actual pyramids as a background), appeared in place of Manuel Salazar, a Spanish tenor, whose vessel was late in reaching "an Atlantic port." Our impression of his vocal capabilities then was of the best, and it was borne out by the real test afforded him with sounding walls rather than atmosphere as environment, allowing for lapses from pitch on the score of an eleventh-hour substitution.

ROYER IMPRESSIVE ARTIST

Elizabeth Amsden, perhaps better known to audiences here than any of the others in the cast, with Century opera appearances in mind, made Aida a truly Indian type, temperamentally and in trappings, and abundantly but discriminatingly used her vocal resources, which are large.

Most authoritative in bearing and the display of his art was Joseph Royer, an estimable baritone, whose virile tones have the sympathetic smoothness and the rich resonance of a Ruffo. It was a pleasure, also, to hear again the sonorous tones of Pietro de Biasi, another one who, like Miss de Mette, is consistently coming to the fore.

Gaetano Merola, he who once so wonderfully swayed Hammersteinian performances, kept the Gallo forces well in hand and was forced to share an entr' acte ovation.

Marcella Craft, Angelo Antola, Ester Ferrabini and Estelle Wentworth are other artists to be heard in succeeding performances of the San Carlo company. The repertoire comprises standard Italian opera.

* * *

"HUMPTY DUMPTY"

Slaps at Nobility Feature New Skinner Comedy

Comedy in four acts by Horace Annesley Vachell. Produced by Charles Frohman, Inc., at the Majestic Theater, Buffalo, Sept. 2.

Albert Mott	Otis Skinner
John Delamonte	Fleming Ward
General the Hon. Henry Delamonte	Morton Selton
Viscount Loosehanger	Robert Harrison
Higginbotham	Ernest Elton
Topling	Robert Entwistle
Puttick	William Eville
James Wallop	John Rogers
Sinkins	Walter Scott
Lady Susan Delamonte	Maud Milton
Nancy Delamonte	Ruth Rose
Mrs. Mott	Beryl Mercer
Crissie Parkins	Elizabeth Risdon
Mrs. Rogers	Clara T. Bracy

BUFFALO.—Otis Skinner in his new play, "Humpty Dumpty," attracted a large and representative audience to the Majestic Theater last Monday evening. Typically English in style and old-fashioned in construction, this Horace Annesley Vachell comedy, which was first produced in England at the Savoy Theater, with H. B. Irving in the leading role, is a delight from beginning to end.

Acted by a less capable cast and with a less notable production, it is doubtful if the comedy could attain great success. Presented as it is by a cast of high quality and with every advantage in scenic equipment and minute detail, it has certain elements of smartness that lift it out of its slow and subdued tempo.

Some apt slams at the nobility, dashes of sarcastic humor, bits of homely philosophy and real human touches are found in this four-act play, but the action drags at times, although, of course, some of the slowness was attributed to the first night performance, the production running far longer than the usual time.

On the death of the Earl of Delamonte, his will is read leaving his entire estate to his nephew, John Delamonte. The family solicitor explains to the young heir that his uncle, Arthur, elder brother to the late earl, who had been killed in the hunting field, had secretly married and that his wife and son were living, the son, a barber, being rightful heir to all the Delamonte estate and to the title. John, determined to do the right thing, hunts up his aunt and cousin and relinquishes the fortune, title and estate.

Mr. Skinner's portrayal of the barber is another artistic portrait in his gallery of stage characterizations, although by no means the happiest part with which he has entertained Buffalo audiences. Beryl Mercer, as his mother, is exquisite, but what could one expect from her after "The Old Lady Shows Her Medals?"

Elizabeth Risdon as Crissie Perkins gives a delightful portrayal of the assistant in the wig shop, never overdoing her role. Fleming Ward as John Delamonte and Ruth Rose as Nancy Delamonte supply a well handled love story and play the true-blue English type of young man and woman with discrimination and skill. Morton Selton as the General adds distinction to an engaging role. Buffalo gave a great reception to Mr. Skinner on opening night, demanding at the end of the third act a speech of appreciation. The star and players were forced to respond to several curtain calls after each act.

* * *

"THE SCOOP"

Another Spy Play Is Headed Toward New York

A War Play in Three Acts, by Parker Hord. Produced by the Clifford Devereux Corporation at the Washington Opera House, Maysville, Ky.

MAYSVILLE.—"The Scoop," a new war play by Parker Hord, was recently given its first showing here, the home town of the author.

The play is patriotic and the scenes are laid in Washington, where the plot of the enemy thickens until it culminates in a tragical climax, when the Kaiser's emissary is shot by mistake by the German spy who was under arrest by the Secret Service of the United States.

The lines are clever and the continued flow of humor and tragedy are just enough to keep the audience interested as well as entertained. The major parts were capably filled by Clifford Devereux, Zanita Graf and Ruth Copley, supported by a well-balanced company.

This is Parker Hord's second play. His first, "The Mix Up," was acted by Marie Dressler several years ago. Critics from New York, Cincinnati and Chicago were in the audience, and one of New York's booking agencies has contracted for "The Scoop."

* * *

"The Canary" is the Title

"The Canary" is the title of the new musical comedy in which Charles Dillingham is to present Julia Sanderson and Joseph Cawthorn. The piece will be produced out of town and brought to New York in October.

WITH STAGE PLAYS AND PLAYERS

ACTORS' EQUITY ASSO'N

Fund Plan Forwarded— Must Read Official Bulletin

Members of the A. E. A. Are Most Earnestly Urged to Immediately

Send Reliable Addresses to the Office of the Association.

The last meeting of the Council was held in the Association rooms, 607-8 Longacre Building, August 27, 1918. The following members were present:

Messrs. Francis Wilson (presiding), Arliss, Coburn, de Cordoba, Kyle, McRae, Mills and Miss Reed.

New Members:

New York Office: Wm. Barrows, Julia Bruns, Eddie Cantor, Armand E. Cortes, Olin Field, Frank Holland, Dorothy Klewer, Joan Knox, Charles Meredith, Gerald McDonald, Ole Stadstad, George McManus, Hugh Eltinger, John Carmody, Jean Gauthier, Marcel Rousseau.

Chicago Office: Billie D. Florer.

The Council regrets to announce the deaths of our members Messrs. Francis J. Boyle and Harry Gilfoil.

Pursuing the plan to establish and maintain a fund for the relief of wounded or crippled soldier-actors as outlined in the article by George Arliss that appeared in the August Equity, an organizing committee was appointed at the Council meeting August 27. This Committee in turn invited a number of actors and actresses to meet with them at the Hotel Astor for a discussion of the very worthy project on Sunday, Sept. 1. The assembly included Francis Wilson, Mr. and Mrs. George Arliss, George Nash, Edwin Arden, Frank Mills, Frank Carter, Edward Cantor, Lester Lonergan, Frederick Truesdell, Mr. and Mrs. Pedro de Cordoba, Hardie Kirkland, Walter Jones, Mr. and Mrs. Charles D. Coburn, Mr. and Mrs. Frank Gillmore, Katherine Emmet, Margaret Dale, Mathilde Cottrelly, Ada Sterling, Amelia Summerville, Grace Griswold, Percival Knight, Howard Kyle and others whose names were not secured. Mr. Wilson was chosen to act as chairman and Mr. Kyle as secretary.

A resolution embodying Mr. Arliss's proposal was offered by Mr. Mills and adopted after being amended. The principal change affected the scale of assessments which it is hoped actors in engagements will consent to have deducted from their weekly salaries by the managers and forwarded to the treasurer of the fund. Mr. Arden was author of the accepted provision that no assessment shall be made on persons receiving less than $35 per week. The Actors' Equity Association is to be the responsible guardian of the fund, though its affairs are to be conducted apart from the regular business of the Association, and all members of the Fund Committee need not belong to the A. E. A. Actors present who were playing in current metropolitan attractions were made a Ways and Means Committee, with power to enlarge at its own discretion. Those appointed were George Arliss, chairman, and Messrs. De Cordoba, Nash, Knight, Carter, Cantor and Lonergan.

Members must learn to regard the Equity Magazine as the *official bulletin* of the Association. That is exactly what it was originally meant to be. Most likely the Budget Committee will urge that less circular letters shall be sent the membership hereafter, in view of the high cost of paper and postage, and more notifications shall be conveyed through Equity. This method of communication along with that of the system of deputies should suffice. But to insure prompt and efficient service members must keep the office supplied with their latest dependable addresses.

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"Maytime's" Fifth Home

Maxine Elliott's Theater is the fifth address the Shuberts announce for the engagement of "Maytime." This attraction was moved Monday night. The same cast which has been appearing in the operetta at the Lyric is playing at the Maxine Elliott.

Yiddish Drama's New Home

Yiddish drama supplanted German at the Irving Place Theater Aug. 29, when a new play, entitled "The Man and His Shadow," was produced by a company headed by Maurice Schwartz, who is also manager. The company acquired the tenancy of the theater to give plays by American-born dramatists which are written in the Yiddish language.

"The Man and His Shadow" proved to be a fantastic drama of home life, showing the daily temptations that threaten to break up family ties. There were incidental dances and instrumental music, with solos by Boris Rosenthal in his character as a violinist.

Besides Mr. Schwartz in the leading role, and Mr. Rosenthal, the company included Celia Adler, Henrietta Jacobson, Ruth Schwartz, Bertha Gerstin, Anna Meltzer, Ludwig Satz, Ben Ami, Max Wilmer, M. Goldsmith, and J. Nadolsky.

* * *

They're Starting to Close

Selwyn & Co. have brought to a close the engagement of the Avery Hopwood farce "Double Exposure" at the Bijou, disbanding the company. The management does not intend to send it on tour for the present. Oliver Morosco's production of Jack Lait's "One of Us" is to follow it.

Another attraction to close was "Allegiance," at Maxine Elliott's Theater.

"Why Worry?" also is coming to an end at the Harris, where it will be succeeded by Harry Delf's musical play, "Some Night," next Monday.

The sifting process has begun.

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French Theater October 14

The Theatre du Vieux Colombier will open Oct. 14 with Brieux's "Blanchette." The company has, under the direction of Jacques Copeau, prepared thirty plays since last spring.

FROHMAN PREMIERES

Buffalo Will First See Company's Productions

The opening performance of Otis Skinner in his new comedy, "Humpty Dumpty," at the Majestic Theater Monday evening, Sept. 2, marked the adoption of Buffalo by the Charles Frohman Company as the city in which the new productions of that firm will have their first performances and in which the stars of the company will make their preliminary appearances in their own vehicles before displaying them to the gaze of Gothamites.

Such is the announcement made by Alf Hayman, theatrical magnate, producer and head of the Charles Frohman Company, who was in Buffalo last week for a consultation with Dr. Peter C. Cornell, manager of the Majestic.

"My decision comes about in a most natural way," said Mr. Hayman. It has always seemed to me that when presenting any of our stars in Buffalo for their first performances in our new plays the premieres have been propitious. The easy railroad accessibility of Buffalo to New York, an important item in these war times, and the fondness displayed for Buffalo by all the stars—Miss Adams, Ethel Barrymore, Ann Murdock, Otis Skinner, Cyril Maude and the others—as well as the splendid adaptability of the Majestic Theater, all have combined to convince me that we are making a wise move in our choice.

"Monday evening, Sept. 16, we will follow 'Humpty Dumpty' with the first performance of 'The Saving Grace,' C. Haddon Chambers' new comedy, in which Cyril Maude will star, with Laura Hope Crews interpreting the principal feminine role.

"Shortly Ethel Barrymore will come, and it is likely that Buffalo will see the first performance of her new play by Edward Sheldon, called 'The Bridge of Sighs.'"

Ada Mae Weeks, who is to appear in a new musical comedy

Bessie McCoy in her famous Yama Yama costume

Dorothy Dickson, dancer, who has won many Broadway successes

Carolina White, opera singer, with Caruso in Artcraft pictures

ELMA GILLETTE

Who gave a swagger stick, made in prison by her soldier fiance, to be auctioned for War Savings Stamp Drive

LIBERTY THEATER NEWS

Contracts were closed this week with the following attractions for the Liberty Theater: "The Love Mill," "Chin-Chin," "Maytime," Maud Tiffany vaudeville company, "The Little Teacher," "Flo-Flo," "Out There," "Oh! Lady, Lady," May Robson in "A Little Bit Old-Fashioned."

Frank R. Hancock, song leader of the Commission on Training Camp Activities, has been appointed conductor of the Liberty Theater orchestra at Beauregard.

A trench three feet deep, five feet wide and fifteen feet long has been dug in front of the base hospital stage of the Amphitheater at Camp Beauregard. The Liberty Theater orchestra goes down into this trench and plays all the incidental music for the shows sent to the hospital from the Liberty Theater.

Frances Ingram, contralto of the Chicago Grand Opera Company, opened her Liberty Theater tour last week at Camp Dodge.

"Our theater is being painted on the inside and has been made additionally attractive with flag decorations; expect to paint the outside soon," writes Manager Geo. Breinig of the Liberty Theater at Camp Grant.

Manager R. G. Craerin of the Liberty Theater at Camp Cody has prepared an interesting booklet of information for theatrical companies playing at his camp.

Witmark & Son, New York music publishers, have sent the manager of the Liberty Theater at Camp MacArthur, Texas, a full orchestration of Geo. M. Cohan's latest song hit, "When You Come Back." The regimental band is now learning the song and Song Leader Westerner is preparing to lead the band in it when their regular "sings" are resumed in the Liberty Theater.

George Tack, manager of the Liberty Theater, Camp Doniphan, has compiled a song sheet of the soldiers' favorite songs. They are distributed every night before the show, when Corporal Jack Anthony conducts an informal ten-minute "sing."

PERSONALS

NORMAN HACKETT has set aside his professional activities and volunteered his services to the War Department. They have been accepted by the Training Camp Branch of War Work, and last week Mr. Hackett received his appointment from Washington as Dramatic Director at Camp Dix, N. J. His duties will be to discover, organize and develop any entertainment ability among the soldiers, as well as to direct all dramatic productions.

LUCIE LaCOSTE, a Franco-American poetess and dramatist, played the leading role in her comedy, "Petticoat Loyalty," which was given a trial performance a few days ago.

HELEN FRANCIS has assumed an important role in one of the touring "Oh, Lady! Lady!" companies.

DORSHA, the dancer now appearing at the Winter Garden, is Miss Doris Bentley in private life and a great-niece of Rear-Admiral Thatcher. She christened the torpedo boat destroyer Thatcher last Saturday at the plant of the Bethlehem Ship Building Company at Fore River.

BELLE BAKER has recovered from a recent operation for appendicitis. She will rest at her home for some time before returning to the stage.

HERBERT FARJEON played Leo Carrillo's original part in "Upstairs and Down" at the revival of the play by the Morosco stock company in Los Angeles. Farjeon was stage manager of the original production on Broadway.

EDA VON BUELOW, who acted in "Daddy Long-Legs" for the past two seasons, has been added to the musical version of "A Full House," which is due on Broadway soon.

RICHARD LAMBERT will produce "Below Zero" sometime when the thermometer hovers about that frigid figure, or goes in training for the first frost. It is a farce by Milo Belden.

MLLE. LUCETTE VALSY, of the French varieties, has just made her first appearance in the Century Grove midnight revue, atop the Century Theater.

JOSEPHINE WHITTELL, who made her theatrical debut under the tutelage of George M. Cohan in "The Little Millionaire," and since then has been seen on Broadway in "The Madcap Duchess," "Miss Princess," "The Only Girl," "Sybil" and "Hitchy-Koo," is prominently cast in "Glorianna," John Cort's new musical offering.

LENORE PHELPS is playing the role of Molly Preston in the "Man Who Stayed at Home."

JULIET ST. JOHN BRENON, daughter of the late Algernon St. John Brenon, dramatic and musical critic and niece of Herbert Brenon, the film director and producer, has joined A. H. Wood's forces. Miss Brenon is appearing in "Business Before Pleasure" on tour.

ADDISON BURKHARDT, who for several seasons wrote the clever stock shows that made the La Salle Theater of Chicago famous, has a new one in preparation, which is intended for Manhattan. Burkhardt has transplanted himself, and his fresh Western viewpoints to sated Broadway—and both are welcome.

FRANK MANDEL, who wrote "The High Cost of Loving," is paying a visit to his father and mother who reside in San Francisco. He is on his way to Los Angeles where Oliver Morosco is to produce a play written by him.

EMILY STEVENS and her brother share equally in an estate left by their father, who died recently, at the age of eighty-one. After years in the navy, when he took part in the exciting events of the blockade in the Civil War, Mr. Stevens entered the theatrical business as manager of Lawrence Barrett. Then he took on tour the Furbish Dramatic company, one of the earliest legitimate traveling companies. He remained managerially active until fifteen years ago.

MALCOLM CLIFFORD, who recently closed a successful season at the head of his own players, the Yale Stock company, at Concord, N. H., opened his engagement with the Al Luttringer Stock company at the Strand Theater, New Bedford, Sept. 2.

HAROLD ATTERIDGE, the Winter Garden librettist, and Jean Schwartz, composer, have returned to New York after an eight weeks' vacation in the Adirondacks. During their stay in the mountains they were busily engaged on lyrics and music for forthcoming extravaganzas, of which four are produced each season.

GUY DOUGLASS has been engaged for juvenile roles with the Blaney Stock company in Cleveland, opening Sept. 9 in "Johnny Get Your Gun."

LESLIE AUSTEN, late of Henry Miller's Theater Company, has returned to New York from the Pacific Coast.

LOUISE COOK, who recently appeared in the leading role in the revival of "Hindle Wakes" in Pittsburgh, has been engaged by Iden Payne for an important part in "Crops and Croppers."

ELMA GILLETTE at one of the evening performances at the Century Theater last week gave a swagger stick to be auctioned off for the W. S. S. drive. The Friars enthusiastically bid up the price and the successful bidder paid a large sum for the stick which was returned to Miss Gillette. The swagger stick was made in a Philippine prison and was presented to Miss Gillette by her fiance, Lieut. Guy Gordon Haddon of London, England and who was killed in France while serving with the Eleventh Duke of Wellington's West Riding Regiment.

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Births

An eight-pound boy was born to Mr. and Mrs. Bert French, who was known on the stage as Alice Eis, at their home on Staten Island last week. Mr. French is directing the dances in "Glorianna," the musical comedy in which John Cort is soon to present Eleanor Painter.

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Marriages

CLIFFORD—COLLINS—Billy (Single) Clifford is no longer—(Single). The vaudeville and musical comedy star, who has been spending his summer in Urbana, Ill., superintending the rebuilding of his theater, destroyed by fire last May, has just announced his marriage to Mae Collins of Worcester, Mass. For the past seven years Miss Collins has been his leading woman.

FAY—BUCHANAN — Frank Fay, comedian in "The Passing Show of 1918," at the Winter Garden, was re-married to his former wife, known to the stage as Lee Buchanan, at Union Hill, N. J. Mr. Fay's first marriage occurred in Chicago in 1913. He was divorced in 1915 and subsequently married Frances White. The former and new Mrs. Fay will retire from the stage.

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Deaths

FULLWOOD—William H. Fullwood, who was taken seriously ill while acting as a special representative for "America's Answer," the U. S. Official War Picture, which is now being shown in Boston, died at St. Francis Hospital, Boston, Aug. 28.

HARRISON—Neva Harrison, an actress who played with Joseph Jefferson and William Faversham years ago, died in Bellevue Hospital, Aug. 28. She was 45 years old and made her debut twenty-five years ago. She has a daughter in the Red Cross service in France.

PHILIPS—Lillian Stilson Philips, 278 New York Avenue, Brooklyn, died Aug. 22. She was the daughter of the late S. James Stilson, contractor and builder of Brooklyn. A graduate of the Stanhope-Wheatcroft Dramatic School, she went on the stage but retired from the profession upon her marriage. She is survived by her husband, Philip R. Philips, musical conductor with B. F. Keith; a son, her mother, a brother, and two sisters. She was known on the stage as Lillian Bruce.

PLAYFAIR—Arthur Wyndham Playfair, the actor, died at Brighton, England, Aug. 27. He was born in 1869 at Elichpoor, India and was the youngest son of the late Major-Gen. A. L. Playfair of the British army. He married Miss Laurie Stevens in 1912. His first appearance on the stage in London was in December, 1887. After that he played many parts on the English stage and was on tour in this country in 1901 and again in 1904.

SCHOEFFEL—John B. Schoeffel died in Boston on Aug. 30 at the Massachusetts General Hospital. He suffered a stroke of apoplexy two weeks before. For the last forty years he was a theater manager in Boston, but is nationally known for his long association with the late Henry E. Abbey as a partner in stage enterprises, assisting in the management of tours of famous dramatic stars, including Sarah Bernhardt, Mrs. Langtry, Henry Irving, Ellen Terry and many others. Later they assumed control of the Metropolitan Opera House in New York, and with Maurice Grau as a partner, conducted grand opera for many seasons.

VON DOENHOFF—Mme. Helen von Doenhoff, once well known as an opera singer and a member of the Metropolitan Opera Company when it was under the direction of Edmund Stanton, died Aug. 29 at the home of her son, Albert von Doenhoff, 76 East Eighty-sixth Street. Mme. von Doenhoff was a leading member of the Bostonians and the Emma Juch Opera Company. She was also a notable concert singer.

CORT OFFERINGS MANY

Productions in Lighter Vein Are Planned to Offset War Worries

Ideal war-time fare for the theater-going public—that is, light, wholesome amusement which does not impose a strain on mentality—will for the most part engage the attention of John Cort this season.

Mr. Cort's first production, "Fiddlers Three," an operetta by William Cary Duncan and Alexander Johnstone, with Mlle. Tavie Belge, a Belgian prima donna, as the featured player, has just reopened the Cort Theater.

"Glorianna," another musical play, by Catherine Chisholm Cushing and Rudolph Friml, will be Mr. Cort's next Broadway offering. In this he will present Miss Eleanor Painter, the prima donna of the original "Princess Pat" company. Joseph Lertora has been engaged for the leading male role. "Glorianna" opened in Atlantic City and is now in Washington.

"The Accomplice," by Max Marcin, is the vehicle selected for the exploitation of the dramatic talents of Josephine Victor, and then will come a new musical revue, called "Listen Lester," by Harry Cort and George Stoddard, and in which will appear Ema Carus, Clifton Webb, Gertrude Vanderbilt, W. F. Meehan, Eddie Garvie, and Ruth Mabee.

A new play with music is being written by Elmer Harris for Louis Bennison, featured in "Johnny Get Your Gun."

In addition to his new productions, Mr. Cort is sending out two "Flo-Flo" companies and at the Standard Theater is continuing to offer first-class attractions at popular prices.

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LUNA TO STAY OPEN

Bad Weather of Early Season and Great Number of Soldiers Here Responsible for Decision

Owing to the presence in and around New York of a large number of men in the service, and the inclement weather of June, which prevented them from attracting the expected patronage, the officials of Luna Park at Coney Island have decided to extend the resort's season until Oct. 1. In previous years it has been the custom to close down immediately after Labor Day.

Keeping Luna Park open will probably mean that all of the Coney Island amusement purveyors will operate until the later date. These men lost considerable money during the first month of the season. With the promise of increasing revenue during the late summer they are grateful for the opportunity to follow the lead of the amusement park.

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Riviera Now Shubert House

The Shuberts have added another to the list of neighborhood theaters in this city. It is the Riviera, at Broadway and Ninety-seventh street. This attractive playhouse will shelter the successes of Broadway just when they are to set out on their travels to other towns. It was "Eyes of Youth" that was first put within reach of the middle upper West Side at the Riviera. Alma Tell appeared in Marjorie Rambeau's part and Harold Heaton takes the male lead.

IN THE VAUDEVILLE FIELD

BELCHING CANNONS ADD REALISM TO BIG WAR ACT IN PALACE

Lincoln J. Carter Presents a Thriller — Broadway Beauties Add Zest to Geo. White's Act

Lincoln J. Carter's spectacular patriotic melodrama, "An American Ace," which was presented at the Casino Theater some time ago, has been condensed into a fifty-minute headline attraction, and opened auspiciously at the Palace. In its reshaping for vaudeville "An American Ace" has not lost any of its ability to fill the nostrils of playgoers with smoke. Dialogue is subservient to guns and spectacle, as is to be expected in a Lincoln J. Carter offering. However, it proves to be a far better entertainment than when presented in three acts. It was received with evidences of pleasure by the audience, and is a two-a-day feature of excellent caliber.

George White, assisted by beauties Broadway has beamed on before—Tot Qualters, Lois Leigh, Dorothy St. Clair and Ethel Delmar—presents his annual dance offering. White does some of his familiar stuff, but offers considerable that is new. The girls display unusual ability to dance and still more unusual gowns. They are as stunning as the wearers themselves and are worn with the assurance of the trained show girl.

Stella Mayhew springs a surprise. After doing her long famous tipsy monologue and the usual coon songs, she calls out from the wings Eddie Bordon and his Duke, who have done their act earlier in the bill, and has them go through with her what looks like impromptu stuff. Together they break in a new act, and the audience liked to be in on it.

Johnny Dooley, of the well known family, and Yvette Rugel, have an offering called "Getting Away from the Old Stuff." It does. It also provides as humorous a twenty minutes as is generally seen in vaudeville. Dooley's burlesque acrobatics are excruciatingly funny.

Will J. Ward and his five "symphony girls," and Heiman and Shirley are included in an unusually good summer bill.

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Los Angeles—Burbank

The Burbank showed a good bill, with Marquis Ellis and Charles Murchison, the local song writers, giving a medley of their own compositions, one being a war song that has made a hit with the boys in the nearby training camps. Yendy, the Chinese magician, has a strong act, and Geroldine Karma, a young dancer, is finding favor with the patrons. Willy Karbe and company have a good acrobatic act, and Chesty Cox, the baseball player, is doing a single song and dance turn. PEACOCKE.

BRIGHTON SEASON BIG

300,000 Saw Seaside Vaudeville; Lightless Nights Helped Attendance

The New Brighton Theater has concluded its tenth season as the home of oceanside vaudeville. Chilson-Ohrman, the American prima donna; Felix Rush and his associates in Charles B. Maddock's rural comedy, "Crosby's Corners"; Al and Fanny Stedman in "Piano Capers"; Percy Bronson and Winnie Baldwin in "A 1918 Songology" and a half-dozen other features made the final week's program a memorable one.

From the opening day of its season, May 27, until and inclusive of Labor Day, exactly 318,753 New Yorkers and their visiting cousins, uncles and aunts paid admission to its vaudeville performances. During that time the New Brighton was the scene of various civic and military demonstrations that added interest to the regular programs. It was the profitable center of various drives in aid of war charities, and thousands of dollars were thus raised for worthy patriotic causes.

The lightless nights, which were at first expected to materially reduce attendance at the evening performances, had the contrary effect, serving as an incentive to the seeking of indoor entertainment, and consequently increased patronage proportionately.

George Robinson, general manager of the playhouse, announces that the New Brighton will inaugurate its next season early in the spring with the same policy that has made it a center of amusement for ten years.

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Shipyard Singers a Hit at the Davis, Pittsburg

With the lobby and stage decorated with flowers and ferns and the whole house bearing a gala appearance, the Davis Theater celebrated its hundred and fifth week of vaudeville. Capacity audiences enjoyed an especially meritorious bill.

One of the headliners was "The Mastersingers at Fore River," a company of twelve men with splendid voices, who sang in an unusual setting which represented a shipyard. Many of the songs were patriotic in appeal, chief among these being "We're Building a Bridge to Berlin." The soloists were Arthur F. Cole and Harold S. Tripp, tenors; and A. Cameron Steele, bass.

While doing eccentric acrobatic stunts, the Arnaut brothers, French pantomimists, presented a sketch which had the great charm of novelty as well as of excellence. J. P. Griffith and Sam Adams gave a sketch, "The Music Lesson," which the audiences liked.

Dudley Douglas, assisted by Adelaide Mason and Leeta Corder, had a fetching act. It was farcical and the music introduced quite catchy. The girls are clever dancers and the trio has good voices. LATUS.

BROOKLYN BILL FUNNY

Orpheum Opens with Emma Carus, T. Roy Barnes and Lillian Shaw

With three headliners that exactly suited the audiences, Keith's Orpheum, in Brooklyn, opened its regular season with a tremendous rush of patronage. The bill was monster in proportions and high in quality, naturally, with the headliners no other than Emma Carus, T. Roy Barnes and Lillian Shaw, all capital fun makers and fast favorites with vode votaries.

There was lots of fun on the bill in addition to that dispensed by these three. For instance, Charles B. Maddock's humorous travesty, "For Pity's Sake," made many a yell—Oh! out of melodrama, with its theatric thrills.

But there was also the more tempered form of entertainment. Charles Irwin sang songs and told stories full of witticism and wit, too, and with timely touches that told. The Kirksmith sisters made music vocally and instrumentally, and a modicum of dancing and sharpshooting salts the bill to just the right seasoning.

* * *

PERSONALS

Ralph Kettering's new farce, "Sherman Was Wrong," is to be presented for the first time at McVicker's Theater in Chicago on Monday. Augustus Neville, June Mason and Harry B. Castle have been engaged for the cast.

Marguerita Sylva will appear in vaudeville prior to her operatic engagements of the season. She will be heard in vaudeville in Washington and Philadelphia before beginning to rehearse for the season of opera bouffe at the Park Theater.

Harry Carroll contributed his services to a benefit for the Red Cross at the Monmouth Hotel, Asbury Park, and the pretty lassies in Red Cross garb who took the collection turned in $300 to the committee.

Harry Lauder may enter the race for Parliament at the next election in England. He said in the event of his election he would not quit the stage, but would utilize his theatrical connections to improve the political situation.

Jack Marvin, well-known to nearly every first-class stock manager of the Middle West, is meeting with great success in vaudeville in the comedy playlet, "My Lovely Soldier," which has just finished the Interstate Circuit. Marvin recently closed a sixty-five weeks' engagement with the Shubert Stock company, Minneapolis, and the Princess Players, Des Moines.

War acts are engaging the attention of Addison Burkhardt, prolific writer of vaudeville material. He has two thrillers in preparation.

MISS SEELEY SINGS SONG AT RIVERSIDE—HAWAII LIVES AGAIN

Blanche Ring, Leo Beers and Joe Jackson Add to Jollity —and There is a Model, Too

Who said the Hawaiian vogue was over? Just hear Blossom Seeley sing "Honolulu," old-time song as it is, comparatively, as she sang it at the Riverside, on its new bill, and you will change your mind.

Assisting Miss Seeley in her act was a quintette of syncopating songsters who aided materially in volume and vociferousness the general dash and delirium of the act. "Dixieland in France" was a new addition, and a pleasing one, to Miss Seeley's repertory.

Blanche Ring in "Topics and Tunes of the Times," headlined the bill, submitting mostly new songs. William Lorraine was at the piano. Both could have held the stage indefinitely, as the enjoyment of the audience made plain.

Leo Beers interpreted his own songs, whistling, singing or playing them, and won usual and deserved applause. Bob Hall extemporized in song on any subject, allowing the audience to suggest and instantly responding with a suitable lyric. The Foleen Sisters balanced in mid-air on tight wire, and did fancy sharpshooting. They would come in handy at the front just now.

Joe Jackson in his bicycle seriocomic, Lloyd and Wells in tramp comedy and—low, and behold!—Robbie Gordone in "poses plastique," as per the old billing, added to good measure.

* * *

Olive Briscoe and Al Rauh Score at Keith's, Cleveland

The last program of summer vaudeville offered at B. F. Keith's Hippodrome was of exceptional worth, with Olive Briscoe and Al Rauh as the headline attraction. Songs were offered by Miss Briscoe, while Rauh, at the piano, added materially to the success of the act. They look like big-time winners in the coming season. John R. Gordon, assisted by a capable company, presented his playlet, "A Knight for a Day." Libonati demonstrated that ragtime can effectively be expressed through the keys of the xylophone.

Bandy and Bandy, a dancing team; Mazie King and her terpsichorean assistants, offered artistic dancing numbers. LOEB.

* * *

St. Louis—Orpheum

Chief among the attractions on the bill submitted by the Orpheum at the inauguration of its second season was Gus. Edwards' annual song revue. It bristles with new songs and is snappy throughout. Frankie Heath had all her old-time assertion and the war skit, "Somewhere in France," won salvos of applause.

IN THE SONG SHOP

Composer Fischer Writes Hits, But as Publisher Generously Issues Promising Efforts of Other Writers

BY E. M. WICKES

WHEN FRED FISCHER was trying to break into the song game some years ago, he used to dream of the day when others would point him out on the street and say: "There's Fred Fischer, the bird that wrote so and so."

Now, however, Fred says there's nothing in that sort of stuff—"it wouldn't get you a pass to see yourself in the guard house." Fred and Joe McCarthy are regular publishers now. If they happen to write good numbers, they will put them out, and when they can't they'll issue songs by outsiders.

For the time that they have been in business they have done wonderfully well. In "Wee, Wee, Marie," they have one of the big hits of the day, while "I'm Always Chasing Rainbows," the hit of "Oh, Look!" is a sensation in the West.

GEORGE FAIRMAN HAS KICK

Fairman says he isn't getting a fair deal for his song, "Here's to Your Boy and My Boy." He said he issued the number last May and had it copyrighted. Later, he went to one of the big jobbers and arranged to have the number featured on the jobber's bulletin. After a while he was notified that the jobber could not handle the number, as it was an infringement on another song called "For Your Boy and My Boy," which the publisher, according to Fairman, maintained was the official Liberty Loan song.

Inquiries made by Fairman brought to light the fact that the second song was not an official song, and, what was more, the publisher was notified by officials in Washington to remove any such notice that might appear on the copies.

The situation appears to Fairman to be an attempt to rob him of the legitimate fruits of his labor, and he doesn't intend to quit without a fight. He has consulted a lawyer concerning the matter.

MAHONEY IS PUZZLED

Jack Mahoney wrote a song called "Bing, Bang, Bing 'Em on the Rhine," which Blanche Ring featured for almost three months. Mahoney figured that with Miss Ring and a few other headliners using the number it should be good for at least 200,000 copies, and it should, but when Mahoney received a statement, he discovered that he still owed the publisher. Jack is still wondering why the song didn't sell enough copies to cover a $500 advance.

CHAPPELL ISSUES BIG NUMBER

In "Roses of Picardy," Chappell & Co. feel that they have a number that will turn out to be another "A Little Love, a Little Kiss." It won't appeal to rag and jazz singers, but it should interest performers who specialize in high and semi-high class ballads.

HAVE NEW LIBERTY SONG

Franklin Crispin and Wassili have written "The Song of Liberty," which was introduced for the first time in the shadow of the Liberty Bell, Independence Square, Philadelphia, under the auspices of the Liberty Song Commission of the War Camp Community Service during the Great Patriotic Fraternal Conclave, Aug. 27. The number, which is published by the Joe Morris Co., is becoming quite popular in Philadelphia, and has an excellent chance of extending its popularity to other parts of the country.

SILVER SIGNS LILLIAN TEECE

Maxwell Silver, general manager for Gilbert & Friedland, hasn't forgotten the art of landing big-time acts. Lillian Teece, Australia's singing idol, who is known in the Antipodes as the "Personality Girl," is the latest big-time performer he has landed on "While You're Away." Miss Teece is getting ready for a swing over the Orpheum Circuit. She has already played this circuit several times and is very popular in the West.

RAY SAWYER BANS SOB SONGS

Ray Sawyer has been supplying the bands in this country and in France with the late popular songs. During that time she has come to know the kind of songs that the soldiers prefer. Judging from the letters from the boys in uniform, it's a safe bet that they want no sad ballads. They write for comedy, novelty and jazz stuff. So when you ship numbers to her, omit the weepy and farewell brands.

HAASE CALLED TO COLORS

Al Haase, professional manager for the McKinley Music Co. for a number of years, left for camp the early part of the week. During his absence Fred Cootes will act as professional manager.

THORMA & SON IN NEW YORK

Thorma & Son, of Fairfield, Iowa, have opened a New York branch office at 146 West 45th street. The firm has taken over the quarters formerly occupied by Fred Forster and Tell Taylor. "Here's to Our Boys" is the big number of the catalog.

GILBERT AND FRIEDLAND A HIT

While playing Washington and Philadelphia, L. Wolfe Gilbert and Anatol Friedland made the biggest hit of their vaudeville career. They opened at the Orpheum Theater, San Francisco, on Labor Day. "While You're Away" is the punch song of their act.

DICK GERARD IN FRANCE

Dick Gerard, author of the famous ballad, "Sweet Adeline," sent back a card to say that the ship he sailed on has arrived safely in France. Dick is now a member of the American Red Cross.

JOE MORRIS WINS ACTS

The perpetual smile that Joe Morris carries on his face is very likely the result of his having landed a score of acts on "Those Wonderful Days That Used to Be." "Rubeville," also his, Kaufman Brothers are using. "Kiss Them Where You Find Them" will be featured by Van and Schenck and Ed. Morton. At the present time Grossman, Lange and Sterling are doing most of the writing for Morris.

Big Acts Open Keith Season in Philadelphia

The regular fall season at Keith's started off in full swing, with Van and Schenck, billed as the "Pennant-winning Battery of Songland"; Whiting and Burt, and the marvelous Jap, Tameo Kajiyama, hitting the high spots in a well balanced bill.

Gus Van and Joe Schenck are sure-fire song singers, with much pep, plenty of personality that "gets you" from the start, and really good voices. They harmonize cleverly in "I Hate to Lose You," and brought a storm of applause with "When Tony Goes Over the Top."

George Whiting and Sadie Burt have the art of "Songsayings" down pat, and although neither are singers, they talk their songs quietly and remarkably distinctly. In fact, their splendid diction, and Miss Burt's absurd purple costume, are both worthy of special notice.

Tameo Kajiyama shows his remarkable power of concentration by writing, reading, talking with the audience, and figuring, all at the same time. Words like "extemporaneous" and "transubstantiation" he writes upside down and backwards at the same time.

Andrew Tombes and Rene Parker pleased, mainly through the efforts of Tombes' comedy. Miss Parker's voice is too affected to be enjoyed.

The American Beauty Ballet gave several artistic interpretations with skill and grace. Six girls in hoop-skirts and poke bonnets danced to the familiar Spring Song of Mendelssohn.

Fred and Daisy Rial, John Regay and the Lorraine Sisters, a silly slapstick affair called the "Decorators," and the Bert Hughes company of novelty cyclists were also on the bill.

DWIGHT CONN.

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Rochester—Temple

The vaudeville season at the Temple opened with Jos. E. Howard and his "Song Bird Revue," including Ethelyn Clark and a large company, headlining. This is an exquisite miniature musical comedy, running forty minutes, and crammed with musical and dancing specialties.

Jimmie and Minnie Allen in their song and gown review won instant favor, while Jim and Marion Harkins created gales of laughter in gossiping about their neighbors.

"The Man Off the Ice Wagon" proved to be a vocal act in one. Nothing especially commendable about this act. Jack Corcoran and Joe Mack entertained with their chatter and dancing. Parker Brothers, hand balancers and Helena Jackley in a posing act closed the bill.

B. H. LEFFINGWELL.

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San Francisco—Orpheum

A keen sketch presented Sunday afternoon was "The Actress and the Critic." It was well acted by Constance Crawley and Arthur Maude. Toto, the celebrated clown, was much appreciated in his "clown act."

Milt Collins has returned to us with a new dialogue, "The Patriot," which is very amusing. Ariadna Roomanov, playing her own compositions, also won applause. She is a young Russian composer of piano music and plays well.

A. T. BARNETT.

FAVORITES, OLD AND NEW, ENLIVEN BILL AT KEITH'S, BOSTON

Janet Adair, Hermine Shone and Dooley & Sales Give Delight

Janet Adair, she of the canary notes, topped the list of stellar features at Keith's Theater. When she sings "My Baby Soldier Boy," that sentimental tribute to the patriotic mothers of America, we see Miss Adair at her best. She is assisted by Miss Adelphi at the piano.

Pressing hard for the lead is Hermine Shone and her company, with Regan Houston in "The Best Seller." It is a travesty on modern fiction, presented for the first time in Boston. After a singing introduction the plots of the best books are revealed by clever acting.

"Will Yer, Jim?" is a headliner that brings Dooley and Sales back to the footlights for several encores at every performance. When they take their final adieu the audience is still clamoring for more. It is a scream from beginning to end.

Hallen and Fuller, the all-the-time favorites, are greeted with joy by their old friends. Before they are gone they have made another houseful of friends. Their winning feature is "Down the Corridor of Time," in which these two favorites of the past twenty-five years introduce themselves to the new vaudeville lovers. They give an imitation of Lester and Allen, another pair of old-time favorites, in "Two New Sports in Town."

After a 'cello solo by Miss King, Fern, Bigelow and King present a whirlwind tumbling act, "Highballs and Bumps."

Harry and Grace Ellsworth present a superior exhibition of grace and style in their novel dancing numbers. Stan Stanley is right there with comedy in "putting one over" on the wise ones. Pearl Regay and Lester Sheehan are real artists where Terpsichore is concerned.

LEWIS WHITCOMB.

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Buffalo—Shea's

The regular fall and winter season opened at Shea's Theater with the Four Mortons and Maud Lambert and Ernest Ball sharing the headline honors. Nonettte, the singing violinist, and Tarzan, the mystery man, were also featured.

The famous Mortons dissolved their professional union some seasons ago, but now we have a second edition of this notable theatrical family. Their act was enthusiastically received by Shea patrons.

Clara Morton appeared on the bill in a separate act, which she calls a "Solo Songalogue."

Maud Lambert and Ernest Ball, of course, received their usual warm reception, and both give delightful numbers. Nonette, violinist, has only to point to her vaudeville record to appease any doubt as to her ability. Her technique and bowing command the respectful attention of the skilled musician. Nonette is a big favorite with Sheagoers.

Tarzan has a mysterious offering. Is Tarzan an ape or a man, is the question, and as the act progresses the mystery increases.

Van Brothers, Joe and Ernie, have a new act, entitled, "Getem and Holdem."

CHARLES B. TAYLOR.

STOCK IN MANY CITIES

SIXTEEN STOCK CO'S OPEN ON LABOR DAY

Various Localities Inaugurate Season With Fine Companies —Some of Latest Plays Used

No less than sixteen first-rate stock companies inaugurated their seasons on Labor Day afternoon in various localities outside of New York City.

James Thatcher opened the Poli organization in New Haven with Arthur C. Howard, Helen Driscoll and Adelaide Hibbard with a strong cast in "Nothing But the Truth." He also opened the Lyric Theater in Bridgeport with "Lilac Time," with Alice Clements and Clay Clement.

Alice Fleming, accompanied by Edward Horton, Marie Curtis, Jessie Brink, Mark Ellison and Glen Kunkel, opened at the Eleventh Street Theater, Portland, Ore., in "Our Mrs. McChesney," with Miss Fleming in the Ethel Barrymore part. In Toronto Charles Pitt opened the Lyric with "Johnny Get Your Gun," with Mabel Carruthers, Florence Carpenter and Frances Pitt. In Montreal another stock opened, with Edward Pardo and Ruth Langdon in the leads. Somerville, Mass., was also reopened, as well as Malden, Lowell, Lawrence, Haverhill, New Bedford and Newport.

Charles and Harry Clay Blaney opened stocks in Cleveland, with Winifred Burke and Selmer Jackson; in Baltimore, with Winifred St. Claire and Charles Wilson, and in Troy, where John Lorenz heads a strong cast.

Keith's Theater in Union Hill opened in "The Gypsy Trail," with the same company as last season, under Edwin H. Curtis. Valerie Valaire heads a stock opening here in New York later, and at the old Third Avenue Theater another local stock company opened in "Cheating Cheaters." Florence Mills, the actress-manager, opened three stock companies, one in Atlanta, Ga.; one in Akron, Ohio, and one in Muskegon, Mich. In Hartford the Poli Stock opened, with A. H. Van Buren, Florence Rittenhouse, Frank Jamieson and Frances Williams in "The House of Glass."

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French Stock in Montreal

Montreal — The Edgar Becman Troupe at the Orpheum opened a season of French stock on the 26th of last month. "Coeur de Moineau," by Louis Artus, the initial offering, is a bright and entertaining comedy and was most capably presented.

TREMAYNE.

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Northampton Players Engaged

Northampton—The list of players engaged for the municipal company at the Academy of Music for the season 1918-19 includes Claude E. Kimball, Ernita Lascelles, Agnes Scott, Marie Goff, Ethel Daggett, Eugene Powers, Jack Leslie, Jack Amory, Frank Dawson, William Evartts, Frank McDonald and Evelyn Chard.

MELVILLE BURKE.

EMERSON PLAYERS OPEN

First Performance a Gala Occasion for City Officials and Soldiers

Lawrence—Once again the Emerson Players are here, opening their second season at the Colonial on Aug. 26. During the week previous to the opening the subscription list was open, and if the manner in which the patrons responded and booked season reservations is any criterion, the management can feel assured of a steady patronage throughout the season.

The opening bill was "The Brat," by Maud Fulton, and was ably presented by the Emersons. Its various situations gave the old and new members of the company an excellent chance to display their ability, and the play as a whole proved a suitable vehicle for the opening.

Dorothy Dickinson, in the title role, was excellent. James Billings, the new leading man, was given a cordial reception. The members of last year's company who appeared in the cast were, besides Miss Dickinson, Franklyn Munnell and Joseph Guthrie. A new member of the Emersons, but not unknown to Lawrence stock patrons, is Sadie Galloupe, formerly with Malley-Dennison here. J. Francis Kirk, Gladys McLeod, Edith Spencer and Walter Scott Weeks are the new members of the company.

The Colonial presented a rejuvenated appearance, after a thorough renovating, and the opening performance was a sort of gala affair, the City Council, Chamber of Commerce and the local company of the State Guard being guests of the management.

WM. A. O'REILLY.

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Edmonton Season Ready

Edmonton—John Hazza, owner of the Empress and Orpheum (formerly the Hippodrome) theaters, returned from New York this week, where he had been looking over the picture field and engaging actors for his stock company at the Orpheum. The spring and summer season of stock at that house was so successful that he has decided to continue. James Blaine, last season's leading man, returned to the United States and reported for military service, but has been given a classification which will probably permit him to remain at the head of the company for the coming season. Zana Vaughn has been engaged as leading woman. New members are Etta Delmas and Joe Lawless, and old members who remain are Jack Milton, Rita Elliott, Allen Strickfadden and Charles Clapp, scenic artist.

GEORGE FORBES.

O'Haras in Comedy

New Bedford—Before appreciative crowds that comfortably filled the New Bedford Theater from orchestra pit to gallery during the week of Aug. 26, the Warren O'Hara Players presented Maud Fulton's comedy, "The Brat," in a manner calculated to add materially to their already great popularity in this city. One and all, the entire company admirably demonstrated that the favorable impression they made upon those who saw them in their opening play last week will be maintained, and strengthened daily throughout their season here.

Enid May Jackson, in the title role, was quite entrancing. Alfred Swenson's portrayal of MacMillan Forrester merited praise. The offering was hardly suited to the ability of the leading man, but he made the most of his opportunities and his impersonation was highly acceptable.

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Hathaway Players Please

Brockton—The Hathaway Players opened the second week of the season in Maud Fulton's comedy, "The Brat," 26-31, to large and pleased audiences. Warda Howard in the title role was excellent, giving a sympathetic characterization, and displayed marked versatility. Leo Kennedy as Stephen Forrester was convincing in the first act and did some clever comedy work, assisted by Bob McClung as Timson, the porter. Carl Jackson as MacMillan Forrester was efficient as the autocratic novelist. Evelyn La Tell, Anna Layng, Florence Hill, William Melville and Gus Tapley did good work in their respective roles.

W. S. PRATT.

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Present "Under Cover"

Jamestown, N. Y.—The Samuels Opera House, under the management of W. L. Foster, opened Sept. 2, with the Roma Reade-Edward Keene Stock Company in "Under Cover." Mr. Foster, since assuming the management of the Samuels, has given to Jamestown the best stock attractions which it has ever had, and if the new organization comes up to the standard already established it is assured of enthusiastic support from Jamestowners.

A. L. LANGFORD.

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Myrkle-Harder Company

Binghamton. — The Myrkle-Harder stock company opened the fall season at Armory Theater last week in "The Brat." Miss Myrkle's leading man is Jack Bertin. Jerry Taylor, formerly with the Kirk Brown stock company, is playing the "heavy" parts.

DATES AHEAD and Broadway Time Table ON PAGE 420

LOWELL SEASON OPENS

James F. Carroll Returns as Manager of Emerson Interests

Lowell—James F. Carroll, who eight years ago opened the Merrimack Square Theater of this city and was manager for five years, is now coming back to Lowell at the Opera House as the general manager of all Emerson interests in Lowell, Opera House; Lawrence, Colonial, and Haverhill, Academy. Mr. Carroll's company is said to be exceedingly good. Julian Noa and Jane Salisbury scored great hits while playing with Mr. Katzes of the Empire in Salem. James J. Hayden, the biggest favorite and best liked juvenile man the Emerson Players ever had in Lowell, is coming back this season. Louise Gerard, wife of the late Wright Huntington, will play second parts here. She is at present closing a summer engagement in Springfield. The rest of the company includes Alice Glennister, Arthur Buchanan and George Connors.

Augustine Glassmire, who was a director with Mr. Carroll in Scranton, will be the director.

BOLPUC.

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DOWNING RETURNS

Appears After Long Absence—Plays "Ten Nights in a Barroom"

Fall River—The regular season of 1918-19 opened last week, when Robert Downing made his reappearance on the local stage after an absence of ten years.

Mr. Downing still retains his old time vigor and his conception of the character of Joe Morgan in "Ten Night in a Barroom" was excellent from start to finish. On his return to the stage, with this old-time play, Mr. Downing hit the liquor traffic harder than he could have done in a hundred sermons delivered from a pulpit. The company is one of exceptional merit.

W. J. GEE.

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Activities in Los Angeles

Los Angeles—Harry Corson Clarke closed his engagement at the Mason. He has decided that old plays have lost their drawing power. He is now rehearsing a new comedy he secured while on his late world tour and intends to take it on the road.

Morosco's Stock Company introduces its new leading lady this week in "Little Miss Brown." Her name is Molly McIntyre, and she is remembered by Los Angeles audiences as the girl who made a big hit here at the Majestic two years ago in "Bunty Pulls the Strings." Miss McIntyre replaces Bertha Mann, who has gone to New York to star in "One of Us," Jack Lait's new play.

CAPT. LESLIE T. PEACOCKE.

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"Young Wisdom" in Chicago

Chicago—The stock company playing at the Great Northern Hippodrome this week is presenting "Young Wisdom." The play is by Rachel Crothers.

ATKINS.

CROWDER ASKS SCREEN'S AID IN DRAFT

Wide Distribution of Regulations of New Selective Law Desired

The National Association of the Motion Picture Industry has received a request from the United States Chamber of Commerce, of which it is a member, to aid in the distribution of all necessary publicity relative to the rules and regulations of the new Selective Service Law calling for the registration of men between the ages of 18 and 45 on September 12.

Provost Marshal General Crowder's letter said: "The success of securing 100 per cent. registration will depend largely on the vigor of our efforts to carry the news of this duty into every community and to every group of citizens. For this purpose it is inevitable that I must rely upon the co-operation of every public agency having a nation-wide organization."

The Committee on Public Information is preparing posters giving information relative to the draft regulations which will be distributed to all members of the United States Chamber of Commerce for redistribution, and they will be sent to all members of the N. A. M. P. I.

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WOULD CIRCULATE FILM MADE IN GERMANY

Military Censor Warns Against Subtle Attempts at Propaganda

Warning has been issued by the military censor that attempts are being made to circulate motion pictures of Teutonic origin in this country, some of which have been disguised by the substitution of subtly worded titling.

The communication states:

"The attention of the military censor has been directed to the fact that there are considerable stocks of still and motion pictures of enemy origin in the United States, and that their exploitation is being constantly attempted by certain interests in this country.

"The handling of these enemy pictures violates the 'Trading with the Enemy Act.' Such pictures were taken solely for the glorification of the German cause and German methods, and their introduction here is part of a subtle propaganda campaign which should be opposed wherever found. Violations of this request and attempts to introduce such materials should be immediately reported to the chief, Military Intelligence branch, Washington, D. C., where they will be promptly prosecuted."

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Faversham in Films

William Faversham, actor-manager, who in conjunction with Maxine Elliott is producing plays this season at the Maxine Ellfott Theater, is the latest star to be added to the Famous Players-Lasky roster. He is to appear in a screen production of "The Silver King," Henry Arthur Jones's play, which was first seen here over twenty years ago.

Mr. Faversham has not previously appeared before the camera. His decision to play in pictures now leaves practically only John Drew and Maude Adams among the really notable stars who to date have remained adamant to film offers.

SCREEN MOSS

BY A ROLLING STONE

LOS ANGELES has made the first move in the matter of sifting out the real motion picture actors from those unpardonable slackers who are already attempting to hide behind the cloak of protection accorded to motion picture players in this essential labor ruling.

Los Angeles is to be commended for its prompt step. Now let Broadway receive its fine tooth combing. They'll be surprised how many of the unemployed with the same contention of being motion picture players are going to be found. It's a rank injustice to that person who is legitimately a player in motion pictures and who depends honestly upon that occupation for a livelihood . . . and it's a rotten plot on the part of those who don't want to and will not work . . . and who are afraid to fight. . . . Ferret 'em out.

. . .

NOT a sign of let-up in this great amount of publicity which is being accorded daily to this Berlinese Bum. Within the week in one trade paper I find the name Kaiser mentioned no less than seventy-eight times.

Let's cry enuf!! . . .

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BENNY ROLFE press agents this week about a "blond vamp" . . . why not?

For these many hard years of experience, we have been subjected to seeing bald headed juveniles; gray haired ingenues and yellow haired grand dames . . . why not the blond vamp?

Experience teaches that there is just as many blond haired brunette vamps as there are brunette haired blond vamps.

The novelty of the "blond vamp" lies in the story, not in the fact.

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THE ANTICIPATED fall shift among star players of the film field has come a bit early.

I have tried to keep tabs and where who goes next and why . . . also which will stay where and when . . . but I've been forced to give it up, what with the many announcements and the many threatenings of suits to hold this or that player to the contract . . . and the many denials which come to the stories of this or that shift . . . so runs the maze of the average fall season.

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WITH Director Ira Lowrey having success with his picture, "For the Freedom of the World" . . . now comes another from him, called "The Freedom of the East." . . . I expect the superproduction to be "The Freedom of New York" . . . when he decides to film it.

. . .

JACQUES BERST and Lee Ochs and the United Theaters Company are doing things in real fashion. Dustin Farnum, Florence Reed and Kitty Gordon . . . is no mean trio for the beginning. And the rumors of who is to be next in this galaxy of stars seem to point toward even a stronger combination. . . . These United people will bear close watching.

. . .

A PRESS SQUIB heading advises me that Leonce Perret is to film the "Cheerful Side of the Great War" . . . where, oh where, is it to be found?

. . .

AND IF they keep on making all these female screen stars lieutenants, god-mothers, colonels and what not . . . let me suggest that they start the formation of our own "Screen Legion of Death."

. . .

METRO advertises Edith Story in "The Silent Woman." . . . We must interject the little prophecy . . . it can't be done.

. . .

LEAVE it to Fox . . . when there's a title worth while floating around in 72 point type on the front pages of every newspaper, Fox goes out and gets it, while the rest of 'em slumber on through Big Ben's tinkle paging . . . this time it's "18 to 45" . . . it's a bear.

. . .

ONCE in a while I like to attempt to predict something....this time about a little comparative newcomer to the players' ranks in motion pictures....a little girl, a beauteous little girl, who can act. She makes an appearance in the coming Fred Stone picture, "Johnny Get Your Gun." Her name is Mary Beth Barnelle. Among all the promising little actresses which I have had the pleasure to see during the past ten years....none is more promising than little Mary Barnelle....Don't fail to see her and come to agree with me.

BIG DISTRIBUTION FOR LOAN FILMS

Each Producing Company Will Send Out Pictures Made by Its Own Stars

Plans for the motion picture industry's Liberty Loan drive, in co-operation with the Treasury Department, were greatly broadened with the announcement of an elaboration in distribution plans and with the arrival in New York of practically all of the film contributions made by the various stars. As a result, the executive departments of the various units of the industry, as well as the National Association's committee in charge of the Liberty Loan drive, are now concentrating on the details of the plan to obtain distribution for the two score or more Liberty Loan films which will be shown in moving picture theaters throughout the country.

The change in the distribution arrangement was announced by Adolph Zukor, chairman, following a meeting of the committee. Under the new arrangement each company will distribute the pictures made by its own stars, which, it is expected, will promote greater efficiency and eliminate a great deal of confusion in the handling of the 3,000 prints which will be used in the forthcoming campaign.

Members of the committee in attendance at the conference were Chairman Adolph Zukor, Walter W. Irwin, Marcus Loew, J. E. Brulatour, Al. Lichtman, manager of distribution, and John C. Flinn, secretary of the committee.

Walter W. Irwin, who is in charge of the Distributors' Division of the National Association, proposed that each company should distribute the pictures contributed by its own stars.

. . .

FILM EXPOSITION IN MADISON SQ. GARDEN

Industry to Be Well Represented—Government Will Exhibit

Arrangements have been completed for the holding of the National Motion Picture Exposition in Madison Square Garden from Oct. 5 to 13. Nearly $30,000 worth of space has already been disposed of to the largest companies in the industry, and indications point to the most successful exposition in the history of the motion picture business.

The change from the Grand Central Palace to Madison Square Garden was made necessary by the fact that the Government has taken over the Palace for use as a hospital, taking actual possession on Oct. 1.

In addition to the companies in the motion picture business, who naturally would subscribe for space, a large part of the main auditorium of the Garden will be taken up by the exhibits of the various administrative departments of the United States Government. For this reason this exposition will be in reality a war service exposition of the motion picture industry, as every attempt will be made to show every detail of the work and importance of the motion picture in the war.

One of the largest exhibits in the whole exposition will be that of the Division of Films of the Committee on Public Information. The material for this exhibit consists of three carloads of war relics that have been captured from the Germans.

ALL THE PICTURE NEWS
Complete—in a Few Minutes' Reading

Essential Ruling Saves Eastern Studios—After definitely deciding on the abandonment of work in the East in the coming winter, several of the big producing concerns, who had intended to migrate to California or Florida in so far as winter producing was concerned, have reconsidered since the recent ruling of the Government that the industry was one essential in the prosecution of the war. Hampered by coal shortage last year, when the uncertainty of their eventual status did not help the situation, the big Eastern producing concerns can now proceed with an absolute feeling of security in laying in the necessary coal supply, aided further in a moral sense by the Government's recognition. Plants operated by the Metro, the Famous Players-Lasky Corporation and others which it had been intended to close, will be in full operation this winter.

. . .

Mae Murray and Robert Leonard Said to Be Married—A report from the Pacific Coast states that Mae Murray, the actress, and Robert Leonard, who has directed her in several features, were married recently, and are enjoying a honeymoon in the mountains.

. . .

Motion Pictures to Be Used to Instruct Aviators—Motion pictures will be used soon in various courses in the new aviation school to aid in teaching ground school students. A short time ago it was realized that films could prove invaluable as aids in instructing, giving a better idea on certain subjects than a written text could.

The motion picture machine will be utilized in various parts of different courses in showing slides and reels of film illustrating subjects that come up in the course. Authorities state that by actually visualizing the action in certain subjects on the screen the student can more readily and completely understand the work.

An example of the work for which the moving picture machine will be used is in the study of ignition and carburation. Complete plans for the work of the camera have not yet been made by the aviation school authorities, but will be done soon. It is expected that some highly satisfactory results will be obtained.

. . .

Bothwell Browne, Male Vamp, Signed by Mack Sennett for Comedies—Female impersonators seem to be in great demand as screen actors. Julian Eltinge recently signed up for a series of comedies. Now comes Bothwell Browne, who has been engaged by Mack Sennett. Browne will be featured shortly in vampish roles. Costumes are being designed for him by leading modistes in New York, Chicago and Los Angeles. Dick Jones has been engaged to direct the male vamp.

Rabbi Enters Producing Field in Los Angeles with Columbia Photoplay Corp.—Rabbi J. Weinstock is abandoning the Jewish ministry to enter the film producing business in Los Angeles. His company has just been formed and is to be called the Columbia Photoplay Corporation. He says that he intends to start producing comedies in about three weeks. The comedies will be on the Sidney Drew order, it is said.

. . .

Middle West Has Banner Picture Year—Word from all points throughout the Middle West says this is the best summer season for years in the motion picture theater business. Several reasons are given.

First, the weather has been cool, with the exception of a few days.

Next, the standard of productions is higher, bringing a bigger regular patronage and attracting a class of people that refused to attend to see the average class of film produced even a year ago.

Third, in the country crops are big and the prices being paid the farmers are higher than ever before, while wages in the city are higher.

Fourth, people are more inclined to divert their minds by amusements because of the sober sort of news constantly brought to their attention.

Exhibitors, exchange managers and others interviewed on the subject agree that business is better than ever.

. . .

New Jones, Linick & Schaefer House in Chicago—The new Randolph Theater, now in the course of construction on Randolph Street near State, in Chicago, will be completed by Oct. 15, at which time Jones, Linick & Schaefer will again celebrate an annual occurrence in their history in recent years. Each year they dedicate a new theater. Last year it was the gorgeous Rialto Theater, which they erected at a cost of over $600,000. Now comes the new Randolph. It will play the best feature pictures available.

. . .

September 14 to Be "Star Spangled Banner Day" in Motion Picture Theaters—The Mayor's Committee of National Defense, with the co-operation of the National Association of the Motion Picture Industry, has set aside to-day as "Star Spangled Banner Day" throughout the motion picture theaters of Greater New York. Audiences in all of the theaters of the city will rise and sing "The Star Spangled Banner." The Mayor's Committee has had slides made in the form of the American flag, with the words of the national anthem printed on the white stripes, which have been distributed to all of the theaters in the city to aid the singers. It has also mobilized 600 singers, one of whom has been assigned to each of the theaters and will act in the capacity of a leader.

"Finger of Justice" Opens in Cleveland—Film Exploited Under Active Co-operation of Mayor and Chief of Police—A contract has been entered into between the Arrow Film Corporation, representing the producers of "The Finger of Justice," and I. E. Chadwick, representing the Ohio-Ivan Film Service, whereby the latter company procured the Ohio rights to that production. "The Finger of Justice," it will be recalled, was made under the supervision of the Rev. Dr. Paul Smith of San Francisco, and is a visualization of the dramatic incidents connected with Dr. Smith's exposé of political and social graft and of the iniquities of the world-famed Barbary Coast.

The exploitation of "The Finger of Justice" in Ohio is under the personal direction of George L. Stockton, who has enlisted the active support and co-operation of the mayor and chief of police of Cleveland, as well as the Anti-Saloon League, the ladies' social service organizations and various ministers' associations.

The Ohio opening took place at the Standard Theater in Cleveland. Dr. Smith appeared at each performance and talked of his fight on vice.

The picture was forbidden a showing in New York by the Commissioner of Licenses. It has been exhibited in Seattle, Washington, D. C., and Memphis. In Minneapolis, where the production is now running in its second week, Dr. Smith, preliminary to the opening, personally investigated social conditions, and the facts he revealed in his address at the Shubert Theater there have opened up the way for investigation by the Hennepin County Grand Jury.

It is the intention of the Ohio-Ivan Film Service to route two road shows of the play, and to increase the number as the demand for the production justifies.

"The Finger of Justice" has as its star Crane Wilbur, who assumes the role of the minister.

. . .

New York Exhibitors Hold Special Session Over Coming Election Campaign—A special meeting of the executive committees of the Manhattan, Bronx and Brooklyn locals of the New York State Exhibitors' League was held in the offices of the United Theaters.

The coming election campaign was the principal topic of discussion, the purpose of the meeting being to have the exhibitors of the State work together on the election.

A local option bill, it was generally agreed, will have to be passed in the State legislature this year to insure the future of the exhibiting end of the industry. They state that local option is their only chance of remaining open on Sunday, for if such a measure is not placed on the books of the State there will eventually be a decision in a test case in one of the anti-Sunday towns that may affect the entire State.

Arrest of New Jersey Exhibitor Appears as Further Indication of Nation-wide Film Thefts—What appears to be a nation-wide film theft business was indicated by the recent finding of a number of thefts not yet connected, but closely resembling each other, according to statements issuing from the District Attorney's office in connection with the indictment of Barnet Albin, manager of the Savoy Theater in Madison, N. J., who is charged with grand larceny and receiving stolen goods. He was held in $10,000 bail when arraigned in General Sessions. Films valued at $20,000, the property of the Triangle Corporation, are alleged to have been found in Albin's possession. Albin was committed to the Tombs.

Indications are that films valued at hundreds of thousands of dollars have been stolen throughout the country and shipped to foreign countries for sale and exhibition. It was through a film being returned from Shanghai, China, by the customs authorities because the film bore no customs mark that Albin was traced.

Assistant District Attorney Talley stated, when seen by a MIRROR representative: "The film theft business is nation-wide. The stolen films have been shipped to Mexico, China, India and even to the South Sea Islands."

. . .

Cleveland Wage Scale for Operators to Go to Arbitration—Motion picture operators and exhibitors have as yet reached no decision in regard to the wage scale. The operators announced that an increase of approximately 37 per cent. would become effective on August 19. Exhibitors demanded arbitration. Lustig, president of the League, and Malley, representing the operators' union, have been unable to agree upon a third neutral arbitrator. Although Lustig submitted a list of ten names, any one of which would have been approved by the exhibitors, Malley rejected them all. It is now up to the Secretary of Labor in Washington to appoint an arbitrator, before whom the question of a raise in wages will be definitely decided.

. . .

Omaha Manager Provides Playroom for Children—Bawling babies banish business. So says Manager H. M. Thomas of the big new Rialto Theater in Omaha, Neb., and to overcome the difficulty he has established a children's playroom, where babies may be "checked" in the care of an expert attendant while the parent views the film. The mother is given a coupon and another is attached to the child. Should it become necessary for any reason to call the mother, the number appearing on the tag is thrown on a small screen at the front of the stage by a special stereopticon, and in this manner the parent is notified the child needs attention.

Film Fuel Conservation Committee Estimates Saving 1,000 Tons of Coal Per Week—The National Association of the Motion Picture Industry, through its president, William A. Brady, has created a Fuel Conservation Committee, composed of the following members:

Marcus Loew, chairman; Harold Edel, secretary; S. L. Rothapfel, Sydney S. Cohen, William Brandt, J. H. Hallberg, B. S. Moss, P. A. Powers, Albert E. Lowe, F. H. Elliott, Gabriel L. Hess.

The object of this committee is to co-operate with the United States Fuel Administration in the matter of conserving fuel in the theaters, and motion picture theaters in particular, as well as in connection with the exhibition of motion pictures and stereopticon slides in all other places within the United States.

It is estimated that there are 12,000 motion picture theaters in the United States, operating on an average of five hours per day each. On this basis, the total operating hours per day will equal 60,000.

In addition to the foregoing conservative estimate of the number of regular motion picture theaters, there are thousands of legitimate theaters using spot lights, stereopticons and moving picture machines, which would also be subjected to the rules of the Standardization Committee and, as a rough estimate, the saving in this class of establishment will be at least 10,000 tons per year.

Furthermore, there are thousands of moving picture machines and stereopticons installed for the exhibition of motion pictures and slides in churches, schools, lodges, commercial establishments, manufacturing plants and in private residences. While statistics are not at hand setting forth the number of moving picture and stereopticon projectors installed for exhibitions of this kind, it is estimated that at least 20,000 such projectors are in service on an average of two hours per week, or 104 hours per year. For an estimated installation of 20,000 such equipments, the yearly hour operation is 2,080,000. Considering that a saving of .5 k.w.h. can be made on each such installation, the total yearly current saving will equal 1,040,000 k.w.h. with 3 lbs. per k.w.h. used at the projector, the fuel saving represents 3,120,000 lbs. or 1,560 tons.

Judging by the foregoing, the total estimated fuel saving should be not less than 54,760 tons per year, or a safe average of 1,000 tons per week.

* * *

Picker's New Victory Theater Opens with "Ashes of Love"—David V. Picker's new Victory Theater, formerly Miner's Bronx, at 156th Street and Third Avenue, opened last week with Ivan Abramson's photoplay "Ashes of Love," starring James K. Hackett. The entire receipts of the opening night were donated to the American Red Cross, Knights of Columbus and the Jewish War Fund.

Washington Motion Picture Corporation Goes Into Receiver's Hands—The Washington Motion Picture Corporation, operating the big new studio in the eastern part of Spokane, was thrown into the hands of a receiver this week upon application of a creditor who alleged the concern was insolvent. F. K. McBroom was made receiver.

The corporation recently completed its first film with Mitchell Lewis as the star. The picture is now being cut and trimmed and will be ready for the market in a couple of weeks. Officials of the company value the film at from $75,000 to $100,000, which they say will be sufficient to pay all debts and give the concern some working capital. In the meantime the company has been disbanded.

The studio is modern in every respect, with the most complete equipment and apparatus obtainable. Internal dissensions over the management of the company and charges of bad faith in stock selling have been in the air for some time, and the receivership occasioned little surprise. Debts of the corporation are estimated at $37,000. Stock to the amount of $165,000 has been sold in Spokane and the nearby country.

* * *

Academy of Music Now a Week Stand—The Academy of Music has changed its policy of entertainment, beginning last Sunday, presenting photo plays for an entire week's program. The first feature is the sub-sea spectacle, "Queen of the Sea," in which Annette Kellermann is the star.

Buffalo Musicians Win Wage Increase; Theater Raises Admission Fee—An agreement has been reached at Buffalo between the local musicians' union and the Buffalo Exhibitors' Association whereby the musicians are granted an increase of approximately five dollars per man, and the exhibitors get an arbitration board, which in the future will decide how many men a theater shall employ in its orchestra. Heretofore managers were forced to use as many men as the union decided should be employed, making it impossible for the exhibitors to cut down on their music budget when they desired. On the arbitration board will be representatives of the union and the exhibitors. Now that the managers have consented to the increase demanded by the musicians, contracts are being renewed at the scale submittted by the union. One of the leading exhibitors admitted that the men were entitled to the raise.

* * *

World Actors to Aid War Industries Board—At a meeting of World actors at the World studio an organization was formed to work in sympathy with the War Industries Board in conserving film and reducing wastage. It is expected that this move will prove a forerunner of similar action on the part of actors in other studios.

The formation of the organization resulted from a desire on the part of the World actors to show their appreciation of the Board's action in declaring pictures essential and to do their bit in complying with the Board's demand that all wasteful methods be eliminated.

United States Exports Enough Films to Stretch Almost Twice Around the Globe at the Equator—The United States is now the world's largest manufacturer of films for the camera and the projecting machine. Enough of American motion picture films to stretch around the world at the equator were exported from the United States in the fiscal year 1918. The total length of films exported was in round terms 160,000,000 feet, amounting to over 30,000 miles. Of these nearly 100,000,000 were "exposed" films ready for use; the remainder were "unexposed" films.

Even this enormous exportation falls below the record of 1917. A compilation by the National City Bank of New York shows that 230,000,000 feet of motion picture films made in the United States were sent to foreign countries and our own colonies in the fiscal year 1916, 180,000,000 in 1917, and 160,000,000 in 1918.

The length of the films passing through the custom houses of the country in the last fiscal year was sufficient to stretch almost twice around the globe at the equator.

Most of the films exported go to Great Britain and Canada. Of the 128,000,000 feet of exposed films exported in 1917, 30,000,000 went to England, 16,000,000 to Italy, 15,000,000 to Russia, 11,000,000 to France, 14,000,000 to Canada, 10,000,000 to Australia, 6,000,000 to Argentina, 2,375,000 to Japan, and 1,320,000 to China.

* * *

"America's Answer" in October at Regular Prices Throughout Country—Dennis J. Sullivan, manager of domestic distribution for the war pictures of the Division of Films, Committee on Public Information, makes an announcement of interest to exhibitors as well as to the public. "America's Answer," the second of the "Following the Flag to France" series, will be ready for distribution to the picture houses early in October, and it is to be released under conditions that will permit the public to see this important war film at regular motion picture theater prices and at the same time give the exhibitors a fair profit without raising their admission fees. Only theaters that agree not to raise their prices will be given the privilege of booking the Government's feature film.

Jack Abbe in "Mystic Faces" (Triangle) strikes a note of Oriental terror

Lillian Walker ready for sleep in "The Embarrassment of Riches" (Walker)

John Barrymore in "On the Quiet" does not welcome his sudden bar acquaintance

Coquetry of the desert as practised by Nazimova in "Eye for Eye" (Screen Classics)

THE PICTURES' FIRST RUN REPORTED BY WIRE

From Every Part of the Country — Just Before Going to Press

All Reports Are Printed Just as Received. The Values—Great, Good, Fair and Poor—Are an Exact Average, the Same Terms Being Used in All Wires To Us

"His Birthright"
(Mutual—Sessue Hayakawa)

WIRE REPORTS—EAST

Box Office Value.....Good

Exhibitor Comments: "Excellent picture." "The star very popular." "Drew very well."

WIRE REPORTS—CENTRAL

Box Office Value.....Good

Exhibitor Comments: "Villain different from usual type." "Popular with women." "Men say best actor on screen."

WIRE REPORTS—WEST

Box Office Value.....Fair

Exhibitor Comments: "Very ordinary story." "Hayakawa popular, but poor story."

NAT'L BOARD OF REVIEW REPORT

Entertainment ..... Fair
Story ..... Fair
Acting ..... Fair
Photography ..... Good
Technical Handling..... Fair
Settings ..... Adequate
Moral Effect..... Wholesome

SYNOPSIS OF STORY

The drama concerns a young Japanese lad born of a Japanese mother and an American father. The boy, reared in a Japanese fishing village by a servant of his mother's house, learns at the attainment of manhood that his mother, broken-hearted at the desertion of her husband, stabbed herself to death at the shrine of one of the gods while he was still a baby. In vengeful mood he goes to America to shadow his father and to kill him if the opportunity presents itself. However, before this tragedy has a chance to happen the father explains matters.

"Fires of Youth"
(Bluebird—Ruth Clifford)

WIRE REPORTS—CENTRAL

Box Office Value.....Good

Exhibitor Comment: "Ruth Clifford pleasing."

NAT'L BOARD OF REVIEW REPORT

Entertainment ..... Fair
Story ..... Good
Acting ..... Good
Photography ..... Good
Technical Handling..... Fine
Settings ..... Good
Moral Effect..... Wholesome

SYNOPSIS OF STORY

Lucille learns too late that happiness cannot be hers. For she has married a man twice her age and longs for the true joys of wifehood and motherhood. Then comes into her life a young man and the two plan an elopement. They are forced to take refuge in a Catholic sanctuary during a storm and then decide they cannot be happy unless lawfully wedded. So Lucille returns home where her husband suspects her. But in the end this domestic drama is untangled and all ends well.

"Crashing Through to Berlin"
(Universal)

WIRE REPORTS—CENTRAL

Box Office Value.....Great

Exhibitor Comment: "Promises to break records."

WIRE REPORTS—WEST

Box Office Value.....Great

Exhibitor Comment: "One of best war pictures yet shown."

SYNOPSIS OF STORY

The picture has been compiled from numerous news weeklies, Government war films and other sources. It is a digest of important events leading up to and occurring during the progress of the war. Some of the episodes are the Hun's raid of Belgium, King Albert and his troops, ruins of Liege, the British Grand Fleet in action, the Italian troops, the battlefield of Verdun. Then we see President Wilson appearing before a joint session of Congress, advising that war be declared on Germany; President Wilson signing the declaration of war and von Bernstorff, German Ambassador, leaving America with his passports. The sinking of the Aztec has been portrayed by aid of props and miniature work; the Lusitania is shown at her dock in New York, prior to her last voyage across; France's navy in action; Sir Sam Hughes, Minister of Militia (British), reviewing England's troops; French Marines, Earl Kitchener, Papa Joffre, and Pershing. Some of the best pictures that have ever been presented of General Pershing, on this side and over there, have been compiled for review in this offering. The last episode of the picture shows the activities of our air fleets. A striking picture of the famous French Ace, Guynemer, who fell to his death this summer, is shown.

"Bonnie Annie Laurie"
(Fox—Peggy Hyland)

WIRE REPORTS—SOUTH

Box Office Value.....Good

Exhibitor Comments: "Fair war story. Hyland better than usual."

SYNOPSIS OF STORY

Annie Laurie is betrothed to Donald, but finds after he goes away to war that she loves another, Lieutenant Hathaway, U. S. A. Her father casts her out of his home because of this, so she goes to France as a Red Cross nurse. There she meets both Donald and Hathaway, who are brought to her ward wounded. She has a struggle with her conscience and finally decides that happiness lies in keeping her promise to Donald, so Hathaway goes back to the trenches.

"Sauce for the Goose"
(Select—Constance Talmadge)

WIRE REPORTS—EAST

Box Office Value.....Good

Exhibitor Comments: "Excellent play."

NAT'L BOARD OF REVIEW REPORT

Entertainment ..... Good
Story ..... Fair
Acting ..... Good
Photography ..... Good
Technical Handling..Satisfactory
Settings ..... Adequate
Moral Effect..... Wholesome

SYNOPSIS OF STORY

In this comedy Kitty didn't believe in being a neglected wife, so when husband on their first wedding anniversary went to see a dashing widow who was still angling for him, Kitty showed her claws. She pretended to be interested in another man and then proceeded to disturb the widow, husband and all the males, and it was not long before she was again the idolized of poor husband.

"Boston Blackie's Little Pal"
(Metro—Bert Lytell)

WIRE REPORTS—EAST

Box Office Value.....Fair

Exhibitor Comments: "Just a good story."

NAT'L BOARD OF REVIEW REPORT

Entertainment ..... Fair
Story ..... Good
Acting ..... Fair
Photography ..... Good
Technical Handling ..... Fair
Settings ..... Adequate
Moral Effect..... Questionable

SYNOPSIS OF STORY

The drama concerns a thief, who, robbing a mansion, falls for the charms of the unhappy and neglected little son of the house. For the child's sake he manages to foil the real villain's plan to elope with the kiddie's mother, who, lonely, had become a victim of his wiles.

"Untamed"
(Triangle—Roy Stewart)

WIRE REPORTS—EAST

Box Office Value.....Good

Exhibitor Comments: "Fascinating story."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Good
Story ..... Fair
Acting ..... Good
Photography ..... Good
Technical Handling..... Fair
Settings ..... Adequate
Moral Effect..... Wholesome

SYNOPSIS OF STORY

In this drama Jim Jason enters into a partnership with Don Felipe Arrello to run a ranch. An odd feature of the partnership agreement is a clause that gives to the survivor the full ownership of the ranch in event of the death of the other partner. Jim puts the ranch on a paying basis and Arrello starts in to get the ranch for his own. He seeks Jim's life, poisons the mind of the woman Jim loves, but in the end one of Arrello's past love affairs brings justice to him, and the clause by which he planned to profit now works in Jim's favor.

"The Marriage Ring"
(Paramount—Enid Bennett)

WIRE REPORTS—EAST

Box Office Value.....Fair

Exhibitor Comments: "A good picture."

WIRE REPORTS—CENTRAL

Box Office Value.....Good

Exhibitor Comments: "Bennett popular." "Draws well."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Good
Story .....Good
Acting ..... Fair
Photography ..... Good
Technical Handling.....Fair
Settings .....Adequate
Moral Effect.....Questionable

SYNOPSIS OF STORY

Ann, tired of being compelled to assist her husband in fleecing wealthy men, decides to leave him. But he objects and threatens her with a revolver. Then she seizes the pistol and shoots him. She leaves for Honolulu, believing herself a murderess. There she is followed by her husband, who had been merely wounded. He becomes implicated in German spy plots and is finally killed in an explosion. This leaves Ann free to marry a wealthy plantation owner who has learned to love her, and the drama is happily ended.

"High Tide"
(Triangle—Jack Livingston)

WIRE REPORTS—CENTRAL

Box Office Value.....Good

Exhibitor Comments: "High class dramatic picture."

NAT'L BOARD OF REVIEW REPORT

Entertainment ..... Fair
Story .....Fair
Acting .....Fair
Photography ..... Fair
Technical Handling.....Fair
Settings .....Adequate
Moral Effect..... Wholesome

SYNOPSIS OF STORY

A young author and actress live together and all goes well until a country girl enters the life of the author. They fall in love and plan to marry, but a doctor forbids the man to ever marry as he possesses an incurable disease. So he returns to the actress, who, ill of a disease herself, offers to marry him, so that they may both go West and start life anew. This they do and the drama ends with the country girl finding happiness with some one else, too.

"The Cruise of the Make Believe"

(Paramount—Lila Lee)

WIRE REPORTS—EAST

Box Office Value.....Good

Exhibitor Comment: "New star drew a curious crowd." "Picture not quite up to standard of introductory productions."

NAT'L BOARD OF REVIEW REPORT

Entertainment ..... Good
Story ..... Good
Acting .....Good
Photography ..... Good
Technical Handling.....Good
Settings .....Convincing
Moral Effect.....Wholesome

SYNOPSIS OF STORY

In this comedy a little girl who has lived in the slums all her life dreams happily of days when she can take all the children who need the country air and sunshine to some big estate that shall be hers. Then, lo, a young author comes along and grants this day dream. But her wicked father spoils things and the girl is made unhappy again. Of course this state of affairs does not last long, for the author has grown to care for her and they plan to be married and then all her dreams come true.

"Lawless Love"

(Fox—Jewel Carmen)

WIRE REPORTS—WEST

Box Office Value.....Good

Exhibitor Comments: "Excellent vehicle for Carmen. Audience went away pleased."

WIRE REPORTS—SOUTH

Box Office Value.....Good

Exhibitor Comments: "A good picture."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Good
Story .....Fair
Acting .....Good
Photography .....Good
Technical Handling.....Fair
Settings ..... Adequate
Moral Effect..... Wholesome

SYNOPSIS OF STORY

Jewel Carmen plays the part of an actress, "LaBelle Geraldine." She is the leading lady of a company stranded out West. Her dancing partner offers to marry her and in order to raise money the two arrange that the dancer shall make up as Black Jim, a bandit, and he is to try to hold up a coach and get the reward that has been offered for the capture of the real Black Jim. The real Black Jim holds up the coach. He carries Geraldine off to his outlaw retreat, and the dancing partner is taken along with her. When the gang annoy Geraldine the dancing partner shows a yellow streak and does not protect her, while Black Jim does. Then when the gang plots to kill Black Jim, Geraldine warns him and helps him to fight the gang. The cavern where they are is set on fire by the gang and Geraldine and Jim dash through the flames to their horses and ride away to safety.

"The Turn of the Wheel"

(Goldwyn—Geraldine Farrar)

WIRE REPORTS—EAST

Box Office Value.....Good

Exhibitor Comments: "Farrar drawing well." "Wonderful picture." "Acting very good." "Went very good."

WIRE REPORTS—CENTRAL

Box Office Value.....Fair

Exhibitor Comments: "Good star." "Story not quite up to standard."

WIRE REPORTS—SOUTH

Box Office Value.....Good

Exhibitor Comments: "Lots of action." "Splendid vehicle for star."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Fair
Story ..... Fair
Acting .....Good
Photography ..... Good
Technical Handling.....Good
Settings .....Good
Moral Effect..... Wholesome

SYNOPSIS OF STORY

Rosalie Dean, an American girl at Monte Carlo sees a player, Maxwell Grey, leave the tables broken in fortune. Singularly attracted by him, and knowing what so often happens at the tables, she follows him and arrests his hand just as he is about to commit suicide. With a stake she forces upon him he wins back his money and more. In the midst of their happiness Grey is arrested, charged with the murder of his divorced wife in New York. Rosalie follows him and never loses faith, though he declines to offer any explanation. It is due to her shrewd detective work that the matter is finally cleared, and it is shown that Grey is protecting others at the cost of his own safety.

"The Prussian Cur"

(Fox)

WIRE REPORTS—EAST

Box Office Value.....Great

Exhibitor Comment: "Broke records."

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"The Prussian Cur" is a striking resume of the events that have taken place during the war in general, and in connection with the German spy system in America in particular. The machinations of the spy system in this country are gone over in detail, and the men who presided over it are portrayed in the film. Captain Horst von der Goltz, whose activities in manufacturing explosives to blow up ships were exposed by the Secret Service, takes a prominent part in the story, which runs through the picture.

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THE PICTURES' FIRST RUN REPORTED BY WIRE

From Every Part of the Country — Just Before Going to Press

All Reports Are Printed Just as Received. The Values—Great, Good, Fair and Poor—Are an Exact Average, the Same Terms Being Used in All Wires To Us

"His Birthright"
(Mutual—Sessue Hayakawa)

WIRE REPORTS—EAST
Box Office Value.....Good

Exhibitor Comments: "Excellent picture." "The star very popular." "Drew very well."

WIRE REPORTS—CENTRAL
Box Office Value.....Good

Exhibitor Comments: "Villain different from usual type." "Popular with women." "Men say best actor on screen."

WIRE REPORTS—WEST
Box Office Value.....Fair

Exhibitor Comments: "Very ordinary story." "Hayakawa popular, but poor story."

NAT'L BOARD OF REVIEW REPORT
Entertainment .....Fair
Story .....Fair
Acting .....Fair
Photography .....Good
Technical Handling.....Fair
Settings .....Adequate
Moral Effect.....Wholesome

SYNOPSIS OF STORY

The drama concerns a young Japanese lad born of a Japanese mother and an American father. The boy, reared in a Japanese fishing village by a servant of his mother's house, learns at the attainment of manhood that his mother, broken-hearted at the desertion of her husband, stabbed herself to death at the shrine of one of the gods while he was still a baby. In vengeful mood he goes to America to shadow his father and to kill him if the opportunity presents itself. However, before this tragedy has a chance to happen the father explains matters.

"Fires of Youth"
(Bluebird—Ruth Clifford)

WIRE REPORTS—CENTRAL
Box Office Value.....Good

Exhibitor Comment: "Ruth Clifford pleasing."

NAT'L BOARD OF REVIEW REPORT
Entertainment .....Fair
Story .....Good
Acting .....Good
Photography .....Good
Technical Handling.....Fine
Settings .....Good
Moral Effect.....Wholesome

SYNOPSIS OF STORY

Lucille learns too late that happiness cannot be hers. For she has married a man twice her age and longs for the true joys of wifehood and motherhood. Then comes into her life a young man and the two plan an elopement. They are forced to take refuge in a Catholic sanctuary during a storm and then decide they cannot be happy unless lawfully wedded. So Lucille returns home where her husband suspects her. But in the end this domestic drama is untangled and all ends well.

"Crashing Through to Berlin"
(Universal)

WIRE REPORTS—CENTRAL
Box Office Value.....Great

Exhibitor Comment: "Promises to break records."

WIRE REPORTS—WEST
Box Office Value.....Great

Exhibitor Comment: "One of best war pictures yet shown."

SYNOPSIS OF STORY

The picture has been compiled from numerous news weeklies, Government war films and other sources. It is a digest of important events leading up to and occurring during the progress of the war. Some of the episodes are the Hun's raid of Belgium, King Albert and his troops, ruins of Liege, the British Grand Fleet in action, the Italian troops, the battlefield of Verdun. Then we see President Wilson appearing before a joint session of Congress, advising that war be declared on Germany; President Wilson signing the declaration of war and von Bernstorff, German Ambassador, leaving America with his passports. The sinking of the Aztec has been portrayed by aid of props and miniature work; the Lusitania is shown at her dock in New York, prior to her last voyage across; France's navy in action; Sir Sam Hughes, Minister of Militia (British), reviewing England's troops; French Marines, Earl Kitchener, Papa Joffre, and Pershing. Some of the best pictures that have ever been presented of General Pershing, on this side and over there, have been compiled for review in this offering. The last episode of the picture shows the activities of our air fleets. A striking picture of the famous French Ace, Guynemer, who fell to his death this summer, is shown.

"Bonnie Annie Laurie"
(Fox—Peggy Hyland)

WIRE REPORTS—SOUTH
Box Office Value.....Good

Exhibitor Comments: "Fair war story. Hyland better than usual."

SYNOPSIS OF STORY

Annie Laurie is betrothed to Donald, but finds after he goes away to war that she loves another, Lieutenant Hathaway, U. S. A. Her father casts her out of his home because of this, so she goes to France as a Red Cross nurse. There she meets both Donald and Hathaway, who are brought to her ward wounded. She has a struggle with her conscience and finally decides that happiness lies in keeping her promise to Donald, so Hathaway goes back to the trenches.

"Sauce for the Goose"
(Select—Constance Talmadge)

WIRE REPORTS—EAST
Box Office Value.....Good

Exhibitor Comments: "Excellent play."

NAT'L BOARD OF REVIEW REPORT
Entertainment .....Good
Story .....Fair
Acting .....Good
Photography .....Good
Technical Handling..Satisfactory
Settings .....Adequate
Moral Effect.....Wholesome

SYNOPSIS OF STORY

In this comedy Kitty didn't believe in being a neglected wife, so when husband on their first wedding anniversary went to see a dashing widow who was still angling for him, Kitty showed her claws. She pretended to be interested in another man and then proceeded to disturb the widow, husband and all the males, and it was not long before she was again the idolized of poor husband.

"Boston Blackie's Little Pal"
(Metro—Bert Lytell)

WIRE REPORTS—EAST
Box Office Value.....Fair

Exhibitor Comments: "Just a good story."

NAT'L BOARD OF REVIEW REPORT
Entertainment .....Fair
Story .....Good
Acting .....Fair
Photography .....Good
Technical Handling .....Fair
Settings .....Adequate
Moral Effect.....Questionable

SYNOPSIS OF STORY

The drama concerns a thief, who, robbing a mansion, falls for the charms of the unhappy and neglected little son of the house. For the child's sake he manages to foil the real villain's plan to elope with the kiddie's mother, who, lonely, had become a victim of his wiles.

"Untamed"
(Triangle—Roy Stewart)

WIRE REPORTS—EAST
Box Office Value.....Good

Exhibitor Comments: "Fascinating story."

NAT'L BOARD OF REVIEW REPORT
Entertainment .....Good
Story .....Fair
Acting .....Good
Photography .....Good
Technical Handling.....Fair
Settings .....Adequate
Moral Effect.....Wholesome

SYNOPSIS OF STORY

In this drama Jim Jason enters into a partnership with Don Felipe Arrello to run a ranch. An odd feature of the partnership agreement is a clause that gives to the survivor the full ownership of the ranch in event of the death of the other partner. Jim puts the ranch on a paying basis and Arrello starts in to get the ranch for his own. He seeks Jim's life, poisons the mind of the woman Jim loves, but in the end one of Arrello's past love affairs brings justice to him, and the clause by which he planned to profit now works in Jim's favor.

"The Marriage Ring"
(Paramount—Enid Bennett)

WIRE REPORTS—EAST
Box Office Value.....Fair

Exhibitor Comments: "A good picture."

WIRE REPORTS—CENTRAL
Box Office Value.....Good

Exhibitor Comments: "Bennett popular." "Draws well."

NAT'L BOARD OF REVIEW REPORT
Entertainment .....Good
Story .....Good
Acting .....Fair
Photography .....Good
Technical Handling.....Fair
Settings .....Adequate
Moral Effect.....Questionable

SYNOPSIS OF STORY

Ann, tired of being compelled to assist her husband in fleecing wealthy men, decides to leave him. But he objects and threatens her with a revolver. Then she seizes the pistol and shoots him. She leaves for Honolulu, believing herself a murderess. There she is followed by her husband, who had been merely wounded. He becomes implicated in German spy plots and is finally killed in an explosion. This leaves Ann free to marry a wealthy plantation owner who has learned to love her, and the drama is happily ended.

"High Tide"
(Triangle—Jack Livingston)

WIRE REPORTS—CENTRAL
Box Office Value.....Good

Exhibitor Comments: "High class dramatic picture."

NAT'L BOARD OF REVIEW REPORT
Entertainment .....Fair
Story .....Fair
Acting .....Fair
Photography .....Fair
Technical Handling.....Fair
Settings .....Adequate
Moral Effect.....Wholesome

SYNOPSIS OF STORY

A young author and actress live together and all goes well until a country girl enters the life of the author. They fall in love and plan to marry, but a doctor forbids the man to ever marry as he possesses an incurable disease. So he returns to the actress, who, ill of a disease herself, offers to marry him, so that they may both go West and start life anew. This they do and the drama ends with the country girl finding happiness with some one else, too.

"The Cruise of the Make Believe"

(Paramount—Lila Lee)

WIRE REPORTS—EAST

Box Office Value.....Good

Exhibitor Comment: "New star drew a curious crowd." "Picture not quite up to standard of introductory productions."

NAT'L BOARD OF REVIEW REPORT

Entertainment ..... Good
Story ..... Good
Acting .....Good
Photography ..... Good
Technical Handling.....Good
Settings .....Convincing
Moral Effect.....Wholesome

SYNOPSIS OF STORY

In this comedy a little girl who has lived in the slums all her life dreams happily of days when she can take all the children who need the country air and sunshine to some big estate that shall be hers. Then, lo, a young author comes along and grants this day dream. But her wicked father spoils things and the girl is made unhappy again. Of course this state of affairs does not last long, for the author has grown to care for her and they plan to be married and then all her dreams come true.

"Lawless Love"

(Fox—Jewel Carmen)

WIRE REPORTS—WEST

Box Office Value.....Good

Exhibitor Comments: "Excellent vehicle for Carmen. Audience went away pleased."

WIRE REPORTS—SOUTH

Box Office Value.....Good

Exhibitor Comments: "A good picture."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Good
Story .....Fair
Acting .....Good
Photography .....Good
Technical Handling.....Fair
Settings ..... Adequate
Moral Effect..... Wholesome

SYNOPSIS OF STORY

Jewel Carmen plays the part of an actress, "LaBelle Geraldine." She is the leading lady of a company stranded out West. Her dancing partner offers to marry her and in order to raise money the two arrange that the dancer shall make up as Black Jim, a bandit, and he is to try to hold up a coach and get the reward that has been offered for the capture of the real Black Jim. The real Black Jim holds up the coach. He carries Geraldine off to his outlaw retreat, and the dancing partner is taken along with her. When the gang annoy Geraldine the dancing partner shows a yellow streak and does not protect her, while Black Jim does. Then when the gang plots to kill Black Jim, Geraldine warns him and helps him to fight the gang. The cavern where they are is set on fire by the gang and Geraldine and Jim dash through the flames to their horses and ride away to safety.

"The Turn of the Wheel"

(Goldwyn—Geraldine Farrar)

WIRE REPORTS—EAST

Box Office Value.....Good

Exhibitor Comments: "Farrar drawing well." "Wonderful picture." "Acting very good." "Went very good."

WIRE REPORTS—CENTRAL

Box Office Value.....Fair

Exhibitor Comments: "Good star." "Story not quite up to standard."

WIRE REPORTS—SOUTH

Box Office Value.....Good

Exhibitor Comments: "Lots of action." "Splendid vehicle for star."

NAT'L BOARD OF REVIEW REPORT

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Story ..... Fair
Acting .....Good
Photography ..... Good
Technical Handling.....Good
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SYNOPSIS OF STORY

Rosalie Dean, an American girl at Monte Carlo sees a player, Maxwell Grey, leave the tables broken in fortune. Singularly attracted by him, and knowing what so often happens at the tables, she follows him and arrests his hand just as he is about to commit suicide. With a stake she forces upon him he wins back his money and more. In the midst of their happiness Grey is arrested, charged with the murder of his divorced wife in New York. Rosalie follows him and never loses faith, though he declines to offer any explanation. It is due to her shrewd detective work that the matter is finally cleared, and it is shown that Grey is protecting others at the cost of his own safety.

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FROM PRODUCER AND DISTRIBUTOR

PATHE HAS WAR SERIAL

First Episode of "Wolves of Kultur" Is to Be Released in October

Pathe will release "Wolves of Kultur," the fifteen-episode serial produced by Western Photoplays, Inc., with Leah Baird as the star and Sheldon Lewis as a featured player. The first episode will be released Oct. 13.

"Wolves of Kultur" deals with the activities of German propagandists and spies in the United States.

With the exception of a few scenes, "Wolves of Kultur" has been completed. It is expected that finished prints of the first five episodes will be delivered to the various Pathe exchanges before release date. Thus exhibitors will be enabled to get an excellent idea of the character of the story and quality of the production before the public exhibition.

* * *

General Forms Districts Placing Four Territories Under Special Supervision

General Film Company has just made several appointments of importance in its sales organization and instituted a districting or grouping of its exchanges. Four supervising exchange executives, or district managers, have been appointed. Working under Sales Manager W. F. Rodgers, these district managers are to co-ordinate and facilitate the film merchandizing activities of the company.

Those most recently appointed are H. L. Orear, for the central district, with headquarters at Cincinnati, and H. E. Elder, for the Atlantic division, with headquarters in Philadelphia.

Appointments made shortly before these were of T. F. McTyer, for the Southern district, and of W. S. Rand for the Western district.

* * *

Horsley Starts Series of Labor Films

A series of labor films is the subject of David Horsley's propaganda features, of which he is the producer. In the initial picture of the series he has the backing of the Brotherhood of Railway Trainmen, with a membership of more than 3,000,000, and the story is to be an appeal on their part for a continuance of the railroad systems of the country under government ownership and control after the war.

Mr. Horsley was in New York for a few days and then went to Philadelphia to attend a gathering of the Brotherhood, after which he will go to Washington with a representative of that body for a conference with Director of Railroads McAdoo. He will return to New York, remaining here until he starts for the Coast to begin work on the first picture, which will be in about three weeks.

The story is to be written by Upton Sinclair, and will be founded on a scenario laid out by G. S. Williams of the Brotherhood of Railway Trainmen.

COLORS CALL RUBEY

President of National Film Corporation Is Possibly Oldest Man Accepted for Training Camp

Harry M. Rubey, a Los Angeles motion picture man, is possibly the oldest man in the United States yet accepted by Uncle Sam for a term at the Officers' Training School.

Mr. Rubey is 51 years old. He is president of the National Film Corporation, which makes the Capitol Comedies, featuring "Smiling Bill" Parsons, and the Billie Rhodes De Luxe Feature Productions. He has had his application in to serve his country since the United States first entered the war, and on August 21 received a wire from Washington, ordering him to report at the Officers' Training Camp at Camp Johnston, Jacksonville, Fla.

Rubey was formerly, for thirty years, in the banking business. He also served as a member of the Missouri State Legislature and was for six years chairman of the Missouri State Democratic Central Committee.

It was Rubey who took the first motorboat on the first continuous trip from Stillwater, Minn., to New York City, covering the distance, 2,700 miles, in 26 days. This record, made years ago, has never been equalled. Another record of which Rubey is proud is the horseback jaunt from Macon, Mo., to Hot Springs, Ark., a distance of 700 miles, in 17 days.

* * *

Stoermer Preparing Productions For Own Company

William Stoermer has resigned from the American Standard Motion Picture Corporation, the offices of which have been moved to Chicago. Mr. Stoermer remains in New York city, with offices at 130 West Forty-sixth Street, and will in future devote himself to the William Stoermer Enterprises, of which he is president. He has several productions in hand.

* * *

Baker Organizes Metro's Scenario Department

George D. Baker, manager of productions, has augmented and reorganized the scenario department of Metro's west coast studios in Hollywood. He recently engaged the services of Tom J. Geraghty, successful and widely known author of motion picture successes for many stars, and Albert Kenyon, brother of Charles Kenyon, playwright, whose work for the screen has also been marked by skill and appreciation of characterization and dramatic values.

Baker himself is in direct supervision of the work of the reorganized department. He is a prolific writer as well as a director. He personally supervises every story and completed continuity that is seriously considered as available for the use of Metro stars.

HOUDINI HAS IRON ARM

Sets Own Broken Wrist—Surgeons Predict War Use for Invention

Again Houdini's inventive brain has solved a problem. This time it is a broken wrist, and the manner in which he did it is so original that patents have been applied for. It is Houdini's intention to give the invention to the Government.

It will be remembered that during the filming of one of the difficult stunts Houdini fell from a great height and broke his wrist. He had a steel splint made to hold the bones rigid until thoroughly healed. To hold the splint in place Houdini designed a steel sleeve that fitted tightly over his forearm and was strapped to the elbow. It enabled him to use his arm and hand freely and yet held the bones of the wrist rigid. He can do almost anything with his steel arm that can be done with one in normal condition. Surgeons that attended him assert that the invention will prove particularly valuable in its application to war patients.

Work on the serial is progressing as though nothing had happened, and the schedule is being adhered to.

* * *

Christie's 100th Picture

The making of 100 comedies in as many consecutive weeks was the event celebrated by Al Christie one recent night at a dinner dance, at which he was host to the members of his producing company at a beach cafe at Santa Monica. The Christie Comedies made at the Hollywood plant of this company are bright and snappy, and the demand for them has increased to the extent of making them a permanent quantity at a great number of picture houses throughout the country. The one hundredth comedy released by Al Christie is entitled "Does Your Sweetheart Flirt?"

* * *

Arrow's New Release

The Arrow Film Corporation will release on the state rights market about Sept. 15 the six-part photodrama, "Huns Within Our Gates,' in which Derwent Hall Caine and Valda Valkyrien are starred. The production has been completed and is now being edited and titled at the Thanhouser Laboratories. The story deals with the operations of enemy aliens in America.

* * *

Finish New Hayakawa Play

The Hayakawa company is making preparations for its fourth picture. The finishing touches are being put upon the third production, "Bonds of Honor," and Hayakawa and Director Worthington expect to complete the final scenes in a few days. The Haworth Pictures Corporation, which is starring the Japanese actor, will make eight features during the first year. Beautiful Bear Valley, in San Bernardino Mountains, will be the site of the company's operations for the next two weeks.

EDWIN FRAZEE

President and General Manager Frazee Film Productions

GOLDWYN'S NEWEST FIVE

"Turn of the Wheel," "Peck's Bad Girl" and "Just for Tonight"

Goldwyn Pictures have five releases for September as the first contribution to its schedule of in excess of fifty productions annually.

Following the successful first Geraldine Farrar production, "The Turn of the Wheel," comes the second Goldwyn production, with Mabel Normand as the star. The story is "Peck's Bad Girl," directed by Charles Giblyn.

Tom Moore's first production is "Just For To-night," a speedy, full-of-action drama, of love and romance with a mystery, a beautiful young leading woman—Lucy Fox—and a cast that has caught the spirit of the story. This is also directed by Mr. Giblyn and will be released September 16.

Madge Kennedy's feature, "The Kingdom of Youth," is directed by Clarence G. Badger.

The fifth production in September is the first of the Rex Beach productions of the new season, "Laughing Bill Hyde," the chief character portrayed by Will Rogers, the lariat thrower. Hobart Henley is the director.

Goldwyn's first October release gives Mae Marsh her first screen story of the new season, "Hidden Fires," directed by George Irving.

Betzwood Film Company, the rapidly growing Philadelphia producing organization, will release "For the Freedom of the East," with Lady Tsen Mei as the star.

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Ince's New Studio

Thomas H. Ince has broken ground for a new $500,000 studio to be erected at Culver City. He promises that it will be the most perfectly equipped studio on the Pacific Coast.

CARUSO BUSY ON HIS SECOND PICTURE

Edward Jose Directing It—Shirley Mason and Ernest Truex Co-Stars Again

Caruso has started his second Artcraft picture at the Fifty-sixth Street studio of the Famous Players-Lasky Corporation. Edward Jose, who supervised the production of "My Cousin," the first Caruso picture, is again directing the famous operatic star. Margaret Turnbull, who wrote "My Cousin," is the author of the new vehicle. The story has to do with an Italian prince who loves music better than titles and a certain woman more than money. He renounces all his princely rights, titles and lands in order to marry this woman, but she turns out to be a mere adventuress, who is marrying him only for his money and title and the position which she expects they will secure for her. The title is yet to be announced.

Director John Emerson is well along in the filming of the second John Emerson-Anita Loos production for Paramount, in which Shirley Mason and Ernest Truex are again to appear as co-stars. The story is a satire on Prussian official stupidity, showing how utterly impossible it is for a German Junker statesman to understand the spirit of the rest of the world.

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Raver's "Public Defender" Booking Lively

That Harry Raver made no mistake when he picked upon Mayer Goldman's book, "The Public Defender," as suitable material for a motion picture has been evidenced by the splendid list of bookings recorded for the film by exchanges who purchased territory for it.

Backed by pages of newspaper and magazine articles covering the nation-wide "Public Defender" movement, the Raver pictorial illustration of the theme easily becomes the finest sort of attraction, to say nothing of the drawing power of Frank Keenan, Robert Edeson and Alma Hanlon, the star trio of the cast. Among distributors booking "The Public Defender" are First National Exhibitors Exchange, Pittsburgh; Boston Photoplay Co., Boston; First National Exhibitors Exchange, San Francisco; Celebrated Players Exchange, Chicago; Associated Theaters, Minneapolis; A. D. Flintom-Yale Photoplay Co., Kansas City; Independent Theater Supply Co., Montreal, Canada, and Modern Feature Photoplay Co., New York.

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Eight New Kenyon Features

Eight Doris Kenyon features, with Miss Kenyon heading her own company, will be produced within the next year, through an arrangement entered into between De Luxe Pictures, Inc., and the William L. Sherry Service.

The success of the first two Doris Kenyon pictures, "The Street of Seven Stars," by Mary Roberts Rinehart, and "The Inn of the Blue Moon," by Louis Joseph Vance, resulted in the arrangement for eight additional pictures to be made. They will be released through the Sherry Service upon specified dates, so that exhibitors will be enabled to reserve space for them on their programs.

PERSONALS

CAPT. MERRITT CRAWFORD, who is connected with the Exhibitors' Herald until such time as his country calls him into active service, has been notified of the death of his brother, Lieut. Conrad Crawford, formerly of the staff of the Evening Sun. Lieutenant Crawford fell with a machine gun bullet through his heart just as the crest of Hill 220 was reached in an assault. Another brother, Capt. Gilbert Crawford, was fighting not far away.

JOHN ZANFT, managing director of the William Fox circuit of theaters, has been made a captain of the theatrical unit of the New York Police Reserves. Nearly everybody in the offices of the Fox Film Corporation in West Forty-sixth Street, has joined the unit.

HAL HODES, assistant sales manager of the Universal, is on a tour of the exchanges, to provide a special advertising program for exchange executives. He will also acquaint himself with the ideas exchange heads have developed for their own needs.

RICHARD FIELD CARROLL will sever his connections with the Harry McRae Webster Productions, Inc., to take up work as dramatic director at Camp Sevier, S. C. He has been appointed to that position by Franklin H. Sargent, Chairman of the Department of Dramatic Activities among the Soldiers, and will report to the War Department at Washington on Monday next.

E. J. DRUCKER, former manager at General Film's St. Louis exchange, is now at Camp Greenleaf, Ga., having been inducted into the Medical Corps since his entrance into the army.

JOE HORWITZ, half owner of the Cleveland Foursquare exchange, has purchased the distribution rights for the "Mad Lover" and "Today," for the entire state of Michigan.

WALTER LUSK, Cleveland manager of the First National Exhibitors' Circuit of Ohio, has just returned from a visit to Cincinnati, where he has been busy installing a branch office at 301 Strand Theater Building. Thornton Eckert, who has been handling the First National business in the southern part of the state, has been appointed Cleveland office manager.

F. M. LATTERNER has been appointed manager of the Mutual Film Corporation's Cleveland exchange, succeeding R. S. Moran, whose resignation was recently accepted.

HARRY REICHENBACH has completed his final arrangements for going abroad to work for the Committe on Public Information. Reichenbach will first go to France and from there to Switzerland, Italy and England. He expects to be gone for about three months. He plans to sail in about ten days.

WINFIELD R. SHEEHAN, general manager of the Fox Film Company and former Buffalo newspaper man, is in the Emergency Hospital, Buffalo, suffering from an attack of inflammatory rheumatism. Mr. Sheehan took the night boat to Albany Friday night, and motored from Albany to Buffalo Saturday. The stateroom window on the boat was open and a sudden storm drenched Mr. Sheehan, with the result that he became ill on the trip across the State, and went direct to the hospital there. He will be confined several days.

BARNEY ROSENTHAL, manager of the Universal exchange in St. Louis, is contemplating the installation of a gymnasium, swimming pool and incidental appurtenances for the benefit of its girl employees, who number twenty-seven.

HORACE TALBOT, successively with Universal in Kansas City and Pathe in Dallas, has joined Universal in St. Louis, as manager of the serial department.

CARL LAEMMLE, president of the Universal, has returned to New York from Saratoga. He will remain here a few days and then start for the Coast.

JOHN S. BOWEN, travelling auditor for General Film Company, has resigned to enter the National Army. Mr. Bowen has been with General Film Company for four or five years, and was a bookkeeper at the Philadelphia exchange until he was promoted to the auditing department at the head office.

HORACE JUDGE, formerly associated with Charles Dillingham and Klaw & Erlanger, has resigned as business manager for George Arliss to become general press representative of United Pictures, Inc.

W. T. LEDEBOER is routing the special "Salome" emissaries which William Fox is sending broadcast over the country. About thirty "companies" are being equipped. Could W. T. L.'s skull be pried open, like one removes the drumhead of a cylinder, it wouldn't surprise Science to find inside, in fine tracery, a complete reproduction of all the railroad systems of America. Every time the supper whistle blows at the Fox factory, W. T. L. feels perfectly at home.

JAMES LOUGHBOROUGH, formerly associated with Arthur James at the Metro office in the position now occupied by Jack Meador, was gassed recently on the French front, but is now fully recovered and back in the fighting. Mr. Loughborough is well known in newspaper circles, having been on the Sun and Herald at different stages in his career. He is a first lieutenant in the Intelligence Department, Company 305, Division 77, of New York.

Chaplin prays recumbent in "Triple Trouble" (Paramount)

Edna Goodrich considers a fine point in "Her Husband's Honor" (Mutual)

PLAN SIX REEL FILMS

United's Third Star to Be Under Direction of J. M. Stahl

Confirming THE MIRROR's exclusive announcement of several weeks ago, President Berst of the United Picture Theaters of America, Inc., has issued a bulletin to the trade press formally placing on his star list the name of Florence Reed, third of the big stars put under United contract in the past week.

Dustin Farnum and Kitty Gordon were the first to be secured for the series of pictures which is to be shown in the constantly lengthening chain of United theaters throughout the country, already numbering several hundred.

President Berst works rapidly and silently, and it is intimated that signs point to yet another important announcement in a short time from the same rapid-fire source.

The immediate Reed subjects contemplated comprise six, all of which are to be made under the direction of John M. Stahl. Kitty Gordon has already left for California to begin work on her series.

• • •

"Vod-a-Vil" Pictures Are Catching On

Louis Stillman's Theater, in Cleveland, is running the second release of "Spanuth's Original Vod-a-Vil Movies," having signed up for a year. The manager reports them to be the greatest novelty he ever ran and says he is as much pleased with the pictures as are his patrons.

The Valentine Theater, in Toledo, is showing these pictures and reports them to be a big box office booster.

• • •

Anderson's Argonauts Arrive

After sixteen and one-half days on the road, the G. M. Anderson photoplayers this week completed their 3,400-mile cross-country auto trip from the Glendale, Cal., studios of the organization to New York, and with machine and occupants covered with adobe mud from bad roads encountered in the west, drove up before the eastern headquarters of the company in the Longacre Theater building and reported.

The party comprised Jesse J. Robbins, director; Percy S. Pembroke, assistant; Thomas Kelly, character man; Joseph Flynn, driver, and Ford I. Beebe, publicity manager. G. M. Anderson and Fred Church, heavy, left the party at Albuquerque, N. M., where Mr. Anderson received a wire from New York demanding his presence here to attend to certain legitimate theatrical interests. They continued the journey by train.

• • •

Keeney Forms Plans for Feature Series

Plans are rapidly being formulated whereby in about a week the Frank A. Keeney Pictures Corporation will take up the production of a series of feature photoplays. Recently Mr. Keeney announced that he has taken over by purchase a new studio erected for him at 308-12 East Forty-eighth Street by Manhattan Studios, Inc., under the supervision of its president, John W. Mahan. The studio as it stands has room for two companies and with slight enlargement will have facilities for several. All interiors are to be made there.

WITHOUT FEAR OR FAVOR—By an Old Exhibitor

What Swiss Screen Needs—Mae Murray's High Ideas—Black Eye for Blue Law—Draft Tribunals Lack Information

COMMENTING on the news that Mr. Creel's department had taken "Hearts of the World" for circulation in Switzerland, we recently asked pointedly why "My Four Years in Germany," "The Kaiser," and five other equally powerful photoplays weren't sent there by Mr. Creel also. Our criticism is best answered by an American who has just returned from Switzerland and who is in touch with Swiss conditions as Fear-or-Favor could never hope to be. He says:

"The films you mention would never do because of the need of the Swiss to be neutral. The Beast lies right across the border, and strict neutrality is the chief religion of Switzerland to-day. What will happen when Germany is thoroughly humbled I cannot say. But such pictures as you indicate could only lead to complications to-day. I can best impress on you the effort of the exhibitor in Switzerland to be neutral on his screen by telling you that many show *two* news weeklies at each performance: the Pathe or some other of Allied manufacture, and the Meister Topical, which comes from Berlin. One is shown right after the other, as if they composed a *single* subject."

It is rather apparent, then, that the sort of picture the Old Exhibitor advised for Swiss consumption in reality would not do at all; but that films preaching America's idealism and showing by inference the absence of similar high purpose on the part of our opponents, are exactly what the Swiss screen needs. And I am sure that careful selection will find such films. They should be freely shown through Switzerland.

If what my informant says is substantially true, there is not a screen in Switzerland that does not show a film from Hunland. Indeed (again granting the truth of his remarks), it is often necessary to project Hun productions *just to be able to show those from Allied lands.*

Said Chairman McCormick, of the War Trade Board, in his letter to the National Association: "It does not appear possible to dispense with the requirement that exports of film to neutral countries be covered by an agreement prohibiting sale to houses under enemy influence or control *or exhibiting enemy film.*"

Now, the Old Exhibitor respectfully suggests that there is a wide difference between a cinema that is actually "under enemy influence or control," and one that occasionally shows Hun films, as in the case of those that run a German topical along with an Allied one, to give a "neutral" presentation of the week's news. We must by all means keep our films out of German hands (and I would consider German-controlled Swiss theaters such hands) by the rigid enforcement of this 99 per cent sane regulation.

But where the control is pure Swiss, and this beyond question of a doubt, we should not deny the house American films, especially where considerations of national prudence make it impracticable to show films from one side without a dip into the other. I am not speaking out of compassion for the Swiss exhibitor, because I do not like to see him spend money that finds its way into German coffers and so indisputably strengthens the Hun.

But if the "exhibiting enemy film" clause is as unwise as I think it to be, two greater evils can develop: (a) cinemas now showing few German films can be driven right into the arms of the German renting firms and the German purchases enormously extended; and (b) closing uncontrolled cinemas to our own propaganda. I believe the latter danger would most affect our Committee on Public Information, and so I would suggest this: A joint investigation by the Committee and the War Trade Board of the whole situation as it concerns our film propaganda work, changing of the present ruling to be decided by their findings.

* * *

MAE MURRAY'S notion of the wrong sort of publicity is using her name in connection with such a title as "Her Body in Bond," and in type smaller than the title type. She is asking $150,000 from Universal for its misdeeds in aforesaid direction. I can see where a title like this might have "injured the reputation" of Miss Murray had she just stepped out of grand opera, but since she came from the varieties and the cabaret I doubt if her prestige has suffered. And then, oddly, Miss Murray saw no harm in the title the first week of the film's exhibition at a Los Angeles theater—when the star's name was featured *over* the play's name—but thought herself entitled to damages the second week, when the theatre billed her beneath the title of the film. She says: "I had no fault to find with the manner in which the play was advertised during the first week of its run, but I believe the law will support my claim that the manner in which the production was advertised upon the billboards during the second week was a direct assault upon the integrity of my reputation." Oh, yes, the reporter writes further that "Miss Murray says her contract with the Universal expires this month!" Do you wonder that I'd rather remain the merest Old Exhibitor in my town than the biggest Big Producer in the country?

* * *

PERHAPS it is the very atmosphere of cleanliness in which we frame the Screen that explains the Sunday Opening victory of two exhibitors in an Iowa "blue law" town. And they won with a picture that carries an *unusually* clean line of publicity—"Pershing's Crusaders." The two exhibitors, by the by, were young women, who had taken over the running of the motion picture theater in Ames when their brothers, the original managers, left to join the colors.

The Misses Gerbracht felt that a blow as important as those their brothers were delivering in France could be struck by a grand exhibition of the Pershing film. There was a regiment encamped near by and the girls wanted to strike quick—while the boys were handy and could see. But the Government exchange had all its prints working—"booked ahead," so to speak—and regretfully had to decline the Ames booking.

"Of course," said the manager, "we have some Iowa prints 'open' on Sunday, but that won't help you any because of the Sunday Closing law."

The Misses Gerbracht didn't know about that. An old "blue law" oughtn't, they reasoned, stand in the way of showing of such a picture. "Give us the film," they said, "and we'll take a chance."

And a chance is all it was. The class who are mistakenly termed "church people" ran to the chief of police, who ran to the theater with some nice new warrants. Soldier boys were acting as ushers and the chief didn't pinch them, but he took the Misses Gerbracht along, also closing the theater up tight. The judge assessed the girls $40 and costs, as the ordinance compelled him to, and gave gratis the warning that an additional infraction would mean a $100 fine.

Next day came a letter to the Evening Times signed by several prominent citizens, containing $50 in cash and reading as follows:

"We understand that the Twin Star Theater was fined $40 and costs for running 'Pershing's Crusaders' yesterday. Will you please see that the enclosed sum is used in payment of the fine, and the balance, if any, to your local Red Cross?

"Your fine editorial and the stand your paper has taken in regard to sane Sunday amusement for those who cannot afford the pleasure possible to the rich, were a fine thing. The moving picture brings recreation to many whose means do not allow them any other form of relaxation.

"One gallon of gasoline costs almost double the price of a theater ticket to the best movie. The Sunday shows are a boon to the men and women who labor six days out of the week besides affording a safe place for the young people who might otherwise be spending their time in dangerous places outside the corporation."

And a little later other citizens brought about a special sitting of the Ames City Council, where a horde of speakers started to score the Sunday Closing ordinance as it related to Sunday pictures. When Captain Meem, of the Iowa State College Training Battalion—which headquarters at Ames—finally said that the absence of Sunday pictures did more harm than good, a Councilman named Spinney submitted an ordinance to repeal the iniquitous "blue law" that the Gerbracht girls had dared.

The "church people," however, here raised such a fuss that the vote in Council was a tie. Mayor Graves, who is another Hylan, was consequently called in to cast the deciding vote. He held that as the rich have their clubs, their autos, their musicales or their golf on Sunday, the poor man was entitled to his movies—the new ordinance was passed. Now, if I was a movie exhibitor in some other Ames, wanting its Sunday pictures but denied them by a moss-worn mandate, I'd take the Misses Gerbracht's hint and book that Pershing film for some Sunday soon!

* * *

IF YOU BELIEVE that essential motion picture workers alone have their troubles with uninformed draft tribunals, note this remark by the Kinema Weekly of London: "There are special film sections of the Ministry of Information, the Admiralty, the War Office, the War Savings and War Aims Committees, and the films are also used largely by the National Service (draft) authorities, yet when a man of forty-three, a technical worker in the employ of a British film printing company, claims exemption on the ground that the firm will have to close down if he goes, the National Service representative makes a foolish assertion on something of which he apparently knows nothing. This happened at the Penge Tribunal this week, and we would suggest to Sir Auckland Geddes that instructions be given to local tribunals for such cases."

I have heard frequent complaints lately, this side the pond, that tribunals didn't know how to classify essential enough picture employes under the "work-or-fight" regulations. General Crowder, like Sir Auckland Geddes, has made a general ruling, but local boards have been perplexed by particular cases. I do not blame the local boards. They want to do their full duty. It is conceivable, however, that absolutely necessary film workers have been innocent victims of zealous draft officials. We are a new industry—the newest of big industries, as a matter of fact—and a lack of intimacy with our mode of operation on the part of widely scattered boards is easily understood. Of course, the high officials in Washington know definitely what is what and who is or isn't essential; but the fewer appeals made to the overworked Provost Marshal General's office at Washington the better.

The situation can be eased, to my mind, by a simple campaign of information by the National Association. A single circular could well constitute this entire campaign. It should thoroughly explain the motion picture business on the *operating* side.

* * *

A BETTER pick than Joe Johnson for head of the film division of the Red Cross could not have been made, for the latter have been "off" in their movie activity for many months. P'raps Joe can make the division grow even as he did the Acorns; at any rate he has the requisite "pep" and executive ability enough to use it right. *Joe* won't go a'wooing swell society! I'm sorry I can't make my meaning plainer, but Joe will catch it—and I know he's a shirtsleeves fellow anyway. Long life to Joe's shirtsleeves! And much success to the rejuvenated Red Cross film branch!

TELLS ABOUT THE PEOPLE OF THE SCREEN

Fox Studio "Cuff" Notes

Breezed in past vigilant doorkeeper—stopped me—obdurate—told him I wanted to snoop 'round—said he was there to stop snooping—rescued by David A. Morrissey, manager of publicity department — fine chap, Morrissey—formerly for quite a time on New York Globe—made things very pleasant—showed me Ed. J. Le Saint getting sets and things ready for Gladys Brockwell's next picture, which Le Saint is going to direct — his cameraman, Friend Baker, tuning up his camera, ready to shoot at moment's notice—Billy Scott, Gladys Brockwell's good-looking leading man, in corner, saying sweet nothings to Bessie Eyton, the titian-haired star of many features, who was at the studio waiting to have a "test" made of her obvious charms. She tested me with a radiant smile—gave her my O. K.—P. D. Q.—her big hat, a dream; and her complexion, under the make-up, marvelous!

Snooped into lunch room—full of Thespians and movie magnates—met General Manager S. M. Wurtzel, whose word is law through all the big Western Fox Studios—eating hearty lunch, despite his big responsibilities—graciously bade me make myself at home—did so, and started in tow of genial Mr. Siler, studio manager—took me to big glass-covered stage—tremendous set—interior of theater—about 400 people—beautiful ladies in decollete gowns, in boxes and orchestra seats—full orchestra—hirsuted musicians, happily tuned up, and all looking as hearty as Belgians before the war.

J. Gordon Edwards, director general of all Fox productions, getting all ready for advent of Theda Bara. Cameraman John W. Boyle and his two assistants keyed up to topnotch, ready to shoot everything in sight—John W. Boyle is the artist who shot "The Fall of a Nation"—knows everything about every camera that ever clicked—A. L. Selig, Theda Bara's personal representative, let me in on lots of secrets—terribly disappointed—seems that the Queen of Vamps isn't a vamp after all—hasn't even a stony heart—does lots of charitable works unawares—she likes to be thought a tiger-souled vamp, so I mustn't give her away—no need to—when she smiles, she gives herself away.

* * *

Her Way To Fame

Florence Ashbrooke was reminiscing the other day. She went back to the days when Florence danced herself to fame, etc., in the English music halls and later the leading dancer in "When London Sleeps." Then heavy leading woman in melodramas with George Wilson in "The Cricket on the Hearth," "Harbor Lights," the title-role in "Lady Deadlock's Secret," and many others, and finally eighteen or twenty years later Miss Ashbrooke is doing character parts in Fox films, at present under the direction of Arvid Gillstrom, supporting Jane and Katherine Lee.

Mae Eccleston's High Dive

Mae Eccleston, a champion high diver, who has frequently thrilled vaudeville patrons, recently made a 100-foot dive into four feet of water as a part of the action in the new Lehrman "Sunshine" Comedy, "A High Diver's Last Kiss."

The affair was staged at Venice, Cal., and was witnessed by a great crowd. The dive is said to have been the highest ever performed on the Pacific Coast into such shallow water.

* * *

Bowers Buys a Yacht

John Bowers has purchased the Uncas, a famous racing auxiliary schooner-yacht, formerly owned by George W. Titcomb. Mr. Bowers will not put his yacht in full commission this season because of the war. The sails have been placed in storage, and the Uncas will be cruised under power of her engine on the Hudson River for the remainder of this season. Next year Mr. Bowers intends to go into yacht racing and expects to add to the long record of the yacht.

A Celluloid Mystery

A large staff of men are setting the main stage at the Biograph studio for William Nigh's next production. The stage manager and his men are sworn to secrecy. "Half a million dollars' production—forty reels—ten months to make it," is all that could be learned at the studio. A visit to Mr. Nigh's home found Bill without shirt or collar at his desk, with a corps of advisers around him, desk and floor covered with manuscripts and papers, and Bill looked like he had had no sleep for a week. Silence again. "Can't tell the name or nature of the production. Biggest thing ever attempted in the East. See H. M. Warner for further particulars."

* * *

"Banzai!"

Sessue Hayakawa has just finished a five-hundred-foot story for the Government to aid the new Liberty Loan drive. The story was filmed in less than a day and was written by the Japanese star himself. He entitled it "Banzai!"

Roxana McGowan, comedy star, enjoying the surf at Venice, Cal. (Sennett-Paramount)

Louise Glaum, who is appearing in Paralta pictures

Loys de Kay, who appeared in "The Crime of the Hour" (United Films Corp.)

Salute Lieut. Cassinelli!

Dolores Cassinelli has been appointed First Lieutenant by Major John B. Brandreth of the Third Battalion, 152d Depot Brigade, United States Army, in recognition of her numerous activities in promoting the welfare and entertainment for the boys at Camp Upton. Miss Cassinelli is obliged to wear the regulation army uniform and conduct herself in general as would a first-class First Lieutenant.

* * *

Mayo vs. Lumberjacks

Frank Mayo has not fully recovered from a beating he received at the hands of several lumber-jacks at Saranac Lake recently. Mr. Mayo was cast as the villain in "Driving Power," and in one of the scenes the director called upon several lumberjacks who were watching the proceedings to rush upon the set and beat up Frank Mayo. After the battle was over Director Apfel declared it to be the best stage fight he had ever seen and congratulated one of the big fellows, who knocked Mayo down several times, saying "You're a fine actor." You certainly appeared to be giving that fellow an awful beating." The jack replied "I'm no actor, I've been watchin' that feller for several days and he had it comin' to him anyway."

* * *

For the "Baby Grands"

Arvid Gillstrom, formerly with Keystone and King Bee comedies, is now directing Jane and Katherine Lee for Fox. Mr. Gillstrom wrote the script especially for the "Baby Grands," and is calling it "Go Get 'Em." In speaking of his work recently he declared that little Jane had certainly come into her own as a comedienne, and he expects the picture to be the best he has ever produced. While Katherine's interpretation of Sarah Bernhardt has been a sensation wherever the children have appeared in public, Jane is at her best imitating Eva Tanguay or Gertrude Hoffmann. The children being of vastly different types makes it an easy matter to direct them; what one child cannot do the other can.

* * *

For the Soldiers

Mme. Blache has rented a bungalow at Northport, Long Island, and with her children is entertaining soldier boys who will soon form part of that wall between the Kaiser's army and Paris, the city where Mme. Blache was born and spent her girlhood days.

* * *

Oil on Troubled Waters

A real, honest-to-goodness heiress is working with "Smiling Bill" Parsons in his latest Capitol Comedy, "A Pair of Pink Pajamas." She is the daughter of a local oil magnate and her name is—well, she doesn't want her real name known until she sees the picture.

PHOTOPLAY MUSIC

PAY AND PLAY

Value of the Trade Paper Demonstrated—Cheap Music of No Value to Organists

BY E. M. WICKES

A reader of THE DRAMATIC MIRROR, who is also a photoplay musician, writes in to say:

I took up moving picture playing somewhat as a joke—to fill in during the illness of a regular player. Then I discovered that I liked the work and had great success in playing to the pictures. The manager urged me to stay with him, and I did for a year. I have had several offers to play in the city, but the salaries offered are ridiculous. One man offered me $7.50 for three nights a week, playing from 6.45 to 11 o'clock. He agreed to pay me $15 a week as soon as he started to run a show every evening and a Saturday matinee. He has a very good theater, well kept and well patronized, and demands good music. Is this the way good musicians are paid in New York?

Another thing I might mention is that picture pianists and organists like to keep in touch with the latest popular music, but it is hard to do so at times, owing to the practice of some stores trying to palm off local numbers they are pushing regardless of merit. Isn't there some way by which all photoplay musicians could be kept informed about the latest and really worth while popular music?

SHOULD KEEP WELL INFORMED

The best way for a person to keep well informed on his own particular line of business is to become a subscriber to every recognized trade paper, for in this way he will miss nothing. The average man in most lines does not give much time to trade papers, he feels that there is nothing of value in it for him, and in this respect he is all wrong. The million dollar corporations in the commercial world subscribe to every paper of any account that is published, and it is a well-known fact that the presidents, vice-presidents as well as others in lower positions read every bit of news in the trade papers dealing with their particular line. You would not think that a man drawing from fifty to one hundred thousand a year would bother his head about a trade paper, but he does, and because he has made a practice of so doing he is at the head of his company. He becomes a moving bureau of information, and when he wants to know something about his business he doesn't have to call on the bookkeeper.

If musicians and exhibitors read papers more they would be much better off. Their additional knowledge would improve trade conditions and bring new business. An exhibitor would have such a first-class outfit that he couldn't afford to engage any but an expert player, and his new information would make him realize that he would have to pay a topnotch price. The trouble with the average man is that he is too easily satisfied and works along the lines of least resistance.

MUSIC PUBLISHERS ALERT

In the music game modern publishers are just the opposite—they are never satisfied with past performances. They are always out to beat their own records, and in offices of this type the trade papers are read with as much avidity as a schoolgirl reads her first novel. A publisher in search of a pianist will invariably say: "Where can I get a first-class player?" He wants the best the market has to offer, and he is always willing to pay from twenty-five to seventy-five dollars a week. A wise publisher knows that he has to spend money to make money, while some exhibitors think the best way to make money is to hire cheap workers. Regular showmen conducting picture houses, however, do not follow this rule, as they have learned from experience that it doesn't pay. Engaging young men and women just learning to perform on the piano to play for the pictures is practiced mostly by men who have come from other lines and possess no experience in catering to the public's likes and dislikes in the way of entertainment. A first-class house should have first-class musicians, and smaller theaters can be made more attractive and more profitable by engaging the best talent obtainable.

No competent player can afford to work for $2.50 a day, and if he does take a job at that price you won't be able to hold him long. Sooner or later some one who places a value on a good player will come along and take him away. When a man is getting a fair break from his employer he does not care to change, and the employer who tries to secure skilled players for little or nothing is continually looking for a new one.

VALUE OF FRESH MUSIC

There is no reason why a musician should depend upon the local store for music or information, and there is no sense in waiting until a song has been done to death before you play it. No one can predict just what will become popular, and hundreds of really good songs are never heard simply because the men behind them didn't have sufficient funds to exploit them properly. The best method to follow is to read the trade papers and select a list of what you think is good; then send on for the professional copies, telling the publishers that you will feature and program whatever appeals to your audience. If you have an orchestra you can purchase the orchestrations at the regular price and you won't be under obligations to any one. In this way you will be doing the publisher a service and you will find that he will be only too willing to reciprocate whenever possible. Co-operation produces wonders when handled by mortals who believe in "live and let live."

RIVOLI—NEW YORK

Prof. Swinnen's Playing of Mendelssohn Sonata a Feature

Ponchielli's famous *Dance of the Hours* was the Rivoli's overture last week, directed by Erno Rapee. This was given a brilliant finish and elicited big applause. Helen Morrill sang the title song from Herbert's *Sweethearts*. This is not an easy song to sing, but Miss Morrill gave it in creditable style, backed by a scenic setting by John Wenger. Greek Evans sang the popular war song, *Laddie in Khaki*, by Novello. The most enjoyable musical number was the accompaniment to the war pictures. This was excerpts from Tschaikowsky's symphonies, including the Fourth and Sixth. Strange what absolute fitness this music has for the scenes of desolation shown in pictures of the war. There has to be very little editing of the scores, as the works of this master bring in every human emotion.

Another treat on the program was Professor Swinnen's playing of the Sixth Sonata for organ by Mendelssohn. This was quite a departure for a motion picture organist. But Professor Swinnen has become noted for his wonderful technique.

* * *

RIALTO—NEW YORK

Beautiful Overture Selected —Fresh Orchestration

It would be hard to select a more beautiful overture than the *Francesca Da Rimini*, by Zandonai, played last week by the Rialto orchestra under Hugo Riesenfeld. This is a remarkable work. The orchestra did itself proud in the rendition. It seems old-fashioned to say that the orchestration smacks of Wagner, yet it does, in that the same floating quality is present that Wagner knew so well how to get. There is never a place where one is let down with a thump. Not only the orchestration, but the thematic material used in this opera, is fresh and delightful. Other musical numbers featured were selections from *Very Good Eddie*, Jerome Kern's big success, and for vocal effort Gladys Rice sang the good old favorite, Tosti's *Goodbye*, and let it be recorded that the orchestra gave a fine accompaniment. Desere La Salle sang the baritone aria from *King of Lahore*, Massenet. The accompaniment for the feature, Billie Burke in "In Pursuit of Polly," was played splendidly by the orchestra, as was also a scenic of Mexico and the Animated Magazine.

* * *

STRAND—NEW YORK

Soloists in Classical Airs Well Received

Oscar Spirescu played the overture to *Fra Diavolo*, Auber, last week at the Strand. Alys Michot, soprano, sang the celebrated aria, *Ah fors e lui*, which Grace Hoffman has used at the same house. It is always well received, and coloratura sopranos seem to be in popular demand in the Broadway houses. Marie Zentay, violinist, played an arrangement of Hungarian airs by Ernst. She is an excellent player and good to look upon.

JAMES F. THOMAS
Organist, Isis Theater, Denver, Col.

* * *

PERSONALS

Herman Heller has been engaged as conductor of the orchestra of the California Theater, San Francisco. Mr. Heller has a wide reputation, having directed and conducted the Palace Hotel Symphony in San Francisco.

Nat Finston, assistant conductor at the Rialto, is enjoying a vacation.

J. V. Cooper, organist at the Rivoli, has forsaken the keyboard for a week's vacation.

* * *

Removes Stage and Puts in Pipe Organ

Installation of a fine pipe organ will be one of the improvements to the Orpheum Theater, Carlisle, Pa., that will be made by Louis Silbert of Harrisburg, who has just purchased the theater rights from Peter Magaro, who has run the Orpheum for the last nine years. Mr. Magaro will devote his entire time to the management of his Harrisburg theater, the Regent. Mr. Silbert will increase the seating capacity of the Orpheum by fifty per cent by removing the vaudeville stage. James Leone, who has been at the Orpheum for five years, will be retained as house manager.

MUSIC SUGGESTIONS FOR FEATURES

"A Pair of Cupids"

Open with a light intermezzo.
Title: At the end of a perfect, a love song.
T. Mrs. Bridget McGroghan, a a polka.
T. Too busy to come home, popular Irish tunes.
T. It's in there, a one-step.
T. Take Fido away, a gavotte.
T. During the months that follow, a love song.
T. I'm going over to Mr. Warburton's, rapid movement.
T. I knew my little scheme, light intermezzo.
T. Give him what you have, a caprice.
Peter enters gang's quarters, agitato.
Mrs. McGroghan sees twins, love song to end.

"Back to the Woods"

Open with a waltz, capricious.
Title: You know I love you, a love song.
T. Dad, I'm sick, an intermezzo.
T. The frame-up, dramatic tension.
T. Well, take a seat, light polka.
T. Oh, please, quick, an intermezzo.
T. The next morning, dramatic agitato.
T. I have no intention, intermezzo.
Watch shot effects, if desired.
T. Now, my dear, we've both, dramatic, slow.
T. You know you love me, love song.

"Patriotism"

Open with a Scotch song.
Title: Sir Angus Cameron, a highland march.
T. Donald, Robert's sole remaining, slow pathetic.
Follow action with Campbells are coming.
T. An evidence of Kultur, intermezzo.
At aeroplanes, an agitato for battle.
T. Made in Germany, a Scotch air.
T. A weird light penetrating, agitato.
T. We caught him signalling, dramatic.
T. Never mind, dear, love song.
T. Don't go, stay and dine, dramatic.
T. Morning dark and cheerless, love song.
T. America has entered the war, slow pathetic.
T. John, I now realize, a love song.
Use all Scotch songs or airs, cue and play to action.

"The House of Mirth"

Open with mysterioso.
Follow action into soft intermezzo.
Title: In spite of his slender income, a gavotte.
T. I missed my train, an intermezzo.
T. I must talk to you, a polka.
T. I've always impressed on you, a nocturne.
T. There's a Mrs. Haffen outside, dramatic.
Follow action into agitato.
T. The house of death, slow minor.
T. At least there are no lies, dramatic.
T. Seldon, too, avoids society, soft intermezzo to end.

"Merely Players"

Open with soft intermezzo style.
Title: Rodney Gale, a dramatic critic, love song.
T. I never met Mrs. Trent, Oriental.
T. I wonder if you are as brave, a love song.
T. The following morning, a march, soft.
T. You have been so kind, dramatic.
Into agitato, loud, with action.
T. A month passes, an intermezzo.
T. The green-eyed monster, dramatic.
T. I shall tell your husband, light polka.
T. The test, dramatic.
T. I gladly admit my error, love song to end.

"The Cruise of the Make Believes"

Open with a light gavotte.
Title: I say, let's have, a polka.
T. I came over, sir, to demand, a love song.
T. Dream Valley, a soft slow waltz.
T. I'm not ready to call, a nocturne.
T. My child, fortune threw, an intermezzo.
T. I'm a blunderer, a waltz to end.

"Inside the Lines"

Open with a slow movement.
Title: Needless to say, Woodhouse, slow into dramatic.
T. War-stranded Americans, a march.
T. These are bad times, a love song.
T. A night in Egypt, oriental.
T. The next morning, tragic theme.
T. Lady Crandall, a romance.
Follow action into dramatic and tragic.
T. A dawning love, a love song.
T. The dawn finding a mighty, dramatic.
Follow action into agitato.
T. It is I, Woodhouse, love song.

"The Fallen Angel"

Open with moderate intermezzo.
Title: I suppose you've got, a slower soft movement.
T. Though fatigued, still slower.
The girl faints, dramatic tension.
T. Life is embittering you, minor mood.
Jill in garden, a waltz.
T. The world begins to serve, a love song.
T. Several days later, soft intermezzo.
T. I'll have to tell you, a romance.
T. It's true, you can't get away, slow intermezzo.

"Her Only Way"

Open with a lively intermezzo.
Title: Judge Hampton Bates, rather dramatic.
T. For sale to the highest, romance-theme.
T. Then hushed was the song, an intermezzo.
T. Within a great house, a nocturne.
T. And in the meantime, romance-theme.
T. When morning came, light intermezzo.
Lucille fires shot, dramatic, agitato.
Following action, going into romance-theme to end.

"The Great Love"

Open with a waltz.
Title: Tea time, a light air de ballet.
T. A Garden of fair women, a gavotte.
T. So Susie gets the big house, a mazurka.
Watch for soldiers march and play to action a march.
T. But six months, a waltz.
Battle hurry for battle scene.
T. Café de la Paix, a waltz.
T. The hospital is honored, national march.
Then back to waltz.
Play allegro at street scene.
T. Sir Roger awaits developments, quiet intermezzo.
(Munition factory effects)
Quiet intermezzo until Susie in room, then agitato.
Sir Roger enters house, quiet intermezzo.
T. So Susie goes away, romance to end.

"Our Mrs. McChesney"

Open with a waltz caprice.
Title: I hear you have a great show, one-step.
T. Mrs. McChesney, a bright theme.
T. Joe Greenbaum, light intermezzo.
T. Your headquarters shall be in, bright theme.
T. Not worrying, are you? slow minor.
T. Well, I'm back for my answer, intermezzo.
T. I've come to renew my offer, a two-step.
T. Myrtle, I want you to wear, bright theme.
T. I can stand seeing that skirt, lively rag.
T. It started after her son, slow serious.
T. Mr. Buck and I were thinking, bright theme.
T. The fashion show, light caprice.
T. Now I can realize, bright theme to end.

"T'Other Dear Charmer"

Open with a popular march.
Title: I don't know whether you are, soft intermezzo.
T. The following day, a caprice-theme.
T. It's no use, an intermezzo.
T. How long be ye goin'? a one-step.
T. Poor little Bettina, soft waltz.
T. I won't go back to-night, lively.
T. So, you throw over the maid, a polka.
T. My diamond brooch is stolen, dramatic.
T. If Bettina goes, caprice-theme to end.

"The Marriage Ring"

Open with an intermezzo.
Title: You monster! mysterioso, then dramatic.
T. The web, a soft waltz.
T. I expected to come, mysterioso, then agitato.
On board steamer, soft nocturne.
T. The man in the hut, rapid movement.
T. Dear old Wade, a melody, soft.
T. I will go with you, another same.
Play to action at girls dancing.
T. We'll give your lover, rather dramatic, then agitato.
T. He was my, intermezzo to end.

* * *

BUFFALO—HIPPODROME

Banjos and Guitars Give Atmosphere to Hart Film

Characteristic of Hippodrome presentation was last week's bill, which featured William S. Hart in "Riddle Gawne." An atmospheric touch was given in the musical score which is characteristic of the great detail that is entered into in presenting picture plays at this theater by the use of banjos and guitars in the big 30-piece orchestra, producing realistically the Western-Mexican color desired in this feature. Grieg's "Morning" and "Asa's Death," from "The Peer Gynt Suite"; "My Little Grey Home in the West," "Babliage" and "Bubbles" were among the more prominent musical numbers that were excellently rendered by the orchestra.

The overture was the selection from the musical comedy "Adele." The comedy, "Hickman Hattan," by James Montgomery Flagg, was accompanied pianissimo, "The Belle of New York" being the theme used. Another elaborate stage setting in a patriotic vein was unveiled by Manager Harold B. Franklin, entitled "Marching to Victory," showing Uncle Sam's boys on their way to the front line trenches.

* * *

PHILA.—STANLEY

"Southern Rhapsody" Played to "The Hun Within"

"The Hun Within" is being shown at the Stanley week of Sept. 2. For the musical selection Director Albert F. Wayne is using Hosmer's "Southern Rhapsody." The theme number is "Love Is Like a Firefly," by Friml. Other numbers played during the feature picture are "Ballet Suite," by Ansell, "Mignonette," Friml, and Sousa's "Stars and Stripes." "America" and other patriotic airs are introduced frequently. Suppe's "Triumphal Overture" is featured.

* * *

SPOKANE—COLISEUM

"Liberty" Overture with "Till I Come Back to You"

During the showing of the Cecil de Mille war drama, "Till I Come Back to You," at the Coliseum Theater the week of August 25, two special musical numbers gained much applause. The first was the new "Liberty" overture, a musical description of the great war, performed by the Greater Coliseum Symphonic Orchestra. Sub-titles descriptive of the music were thrown on the screen, and the breathless attention of the audiences was held throughout. The other musical number was the latest composition of two Seattle men, Oliver G. Wallace and Harold Weeks, "Beware the Military," sung by Evelyn Dale.

* * *

Jamestown's Music

The Winter Garden, Jamestown, N. Y., has recently enlarged its orchestra and is making a special feature of its musical programs. The orchestra, under the direction of Raymond Eldred, consists of ten pieces and a pipe organ and is one of the finest motion picture orchestras in Western New York.

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P. C. Macfarlane says that THE EDITOR'S leading articles, which usually are written by Charles Leonard Moore, are the best essays on writing being published today.

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DATES AHEAD

DRAMATIC

Charley's Aunt (Miller and Risser): Harrisonburg, Va., 9, Staunton 10, Clifton Forge 11, Lynchburg 12, Charlotte, N. C., 13-14.
Eyes of Youth (Messrs. Shubert and A. H. Woods): Chicago, 18—indef.
Friendly Enemies (A. H. Woods): Chicago, July 8—indef.
Friendly Enemies (A. H. Woods): Boston, Aug. 26—indef.
Little Teacher (Cohan and Harris): N.Y. C., 9-14.
Little Teacher (Cohan and Harris): St. Joseph 8, Lincoln, Neb., 9, Sioux City, Ia., 10-11, Omaha, 12-14.
Lombardi, Ltd. (Oliver Morosco): Chicago, Aug. 15—indef.
Parlor, Bedroom and Bath (A. H. Woods): Boston, Aug. 19—indef.
Polly With a Past (David Belasco): Chicago 2—indef.
Robson, May, Boston Aug. 19—indef.
Skinner, Otis (Charles Frohman, Inc.): Washington, D.C., 9-14.
Sunny South, Iroquois, Ont., Can., 9; Morrisburg 10, Valleyfield, Que., 11, Ormstown 12, Howick 13, Maxville, Ont., 14.
Tailor-Made Man (Cohan and Harris): Chicago, Aug. 26—indef.
Tiger Rose (David Belasco): N.Y.C., Oct. 3, 1917—indef.
Turn to the Right (Winchell Smith and John Golden): Chicago, Aug. 18—indef.

MUSICAL COMEDY

Going Up (Cohan and Harris): Minneapolis 9-14.
Jack O' Lantern (Charles Dillingham): Chicago Aug. 31—indef.
Oh, Look (Carroll and Sheer): Chicago, Aug. 6—indef.
Rainbow Girl (Klaw and Erlanger): Chicago, Aug. 25—indef.

PERMANENT STOCK

Akron: Colonial Theater.
Altoona: Lakemont Theater.
Binghamton: Armory Theater.
Boston: Castle Square Theater.
Lexington Park Theater.
Brockton: Hathaway's Theater.
Brooklyn: Fifth Avenue Theater.
Butler: Majestic Theater.
Chicago: Avenue Theater.
Great Northern Theater.
Cincinnati: Empress Theater (Musical).
Cleveland: Grand Theater.
Columbus: Keith's Theater.
Olentangy Park Theater.
Dallas: Cycle Park Theater.
Dayton: Lyric Theater.
Denver: Denham Theater.
Detroit: Garrick Theater.
Duluth: Lyceum Theater.
Grand Rapids: Orpheum Theater.
Hamilton: Savoy Theater.
Hartford: Palace Theater.
Poli's Theater.
Haverhill: Academy Theater.
Hoboken: Strand Theater.
Holyoke: Holyoke Theater.
La Crosse: La Crosse Theater.
Lawrence: Colonial Theater.
Emerson Theater.
Lincoln: Lyric Theater.
Los Angeles: Morosco Theater.
Mason Theater.
Lynn: Central Square Theater.
Milwaukee: Majestic Theater.
Moose Jaw, Can.: Sherman Theater (Musical).
Newark: Olympic Park Theater.
New Bedford: New Bedford Theater
New Haven: Poli Theater.
New York City: Lafayette Theater.
Dixon's Third Avenue Theater.
Oakland: McDonough Theater.
Ye Liberty Theater.
Paterson: Lyceum Theater.
Perth Amboy: City Theater.
Perth Amboy: City Theater.
Portland, Me.: Jefferson Theater.
Portland, Ore.: Oak's Am. Pk. Theater.
Providence: Keith's Theater.
Rochester: Lyceum Theater.
Salem: Empire Theater.
St. Paul: Shubert Theater.
Saginaw: Jeffers Theater.
San Diego: Strand Theater.
Gaiety Theater (Musical).
San Francisco: Majestic Theater.
Springfield: Poli's Theater.
Troy: Lyceum Theater.
Tulsa: Grand Theater.
Union Hill: Hudson Theater.
Washington: Howard Theater.
Waterbury: Poli Theater.
Wilkes-Barre: Majestic Theater.
Winnipeg: Winnipeg Theater.
Youngstown: Idora Park Theater.

THE BROADWAY TIME TABLE

FOR WEEK ENDING SEPTEMBER 14.

Theater	Play	Date of Production	No. of Times
Astor	Keep Her Smiling (Kelly)	Aug. 5	48
Belasco	Daddies (David Belasco)	Sept. 5	4
Bijou	Double Exposure (Selwyn)	Aug. 27	24
Booth	Watch Your Neighbor (Morosco)	Sept. 2	8
Broadhurst	He Didn't Want To Do It (Broadhurst)	Aug. 20	23
Century	Sinbad (Shubert)	Sept. 2	9
Cort	Fiddlers Three (Cort)	Sept. 3	7
Geo. M. Cohan	Head Over Heels (Savage)	Aug. 29	21
Cohan and Harris	Three Faces East (Cohan & Harris)	Aug. 13	31
Eltinge	Under Orders (Woods)	Aug. 20	23
44th Street	Hearts of the World Film (Griffith)	April 5	350
48th Street	The Woman on the Index (Broadhurst)	Aug. 29	21
Gaiety	Lightnin' (Smith & Golden)	Aug. 26	25
Globe	Penrod (K & E and Tyler)	Sept. 2	8
Harris	Why Worry? (Woods)	Aug. 23	27
Hippodrome	Everything (Dillingham)	Aug. 22	37
Hudson	Friendly Enemies (Woods)	July 22	64
Knickerbocker	Someone in the House (Tyler)	Sept. 4	5
Liberty	Going Up (Cohan & Harris)	Dec. 25, '17	315
Longacre	The Blue Pearl (Shubert)	Aug. 8	44
Lyric	Maytime (Shubert)	Aug 16, '17	454
Maxine Elliott	Allegiance (Faversham & Elliott)	Aug. 1	52
New Amsterdam	Ziegfeld Follies (Ziegfeld)	June 18	104
Playhouse	She Walked in Her Sleep (Broadhurst)	Aug. 12	40
Plymouth	A Very Good Young Man (Hopkins)	Aug. 19	24
Republic	Where Poppies Bloom (Woods)	Aug. 26	16
Shubert	San Carlo Grand Opera Co. (Gallo)	Sept. 2	8
Winter Garden	Passing Show of 1918 (Shubert)	July 25	71

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